

**FIRST LOOK: PANASONIC
LUMIX TZ60 WITH EVF**



**NIKON LAUNCHES
24.2MP D3300 DSLR**

Saturday 25 January 2014

amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

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Amateur Photographer For everyone who loves photography

COLIN Roberts' examination of the different camera formats in relation to landscape photography (pages 49–53) reminds me of how often I find myself discussing sensor sizes, whether explaining them to newcomers or arguing the merits of each type with more experienced photographers. When I started at AP it was the same, except the debate was mostly between 35mm and 120 rollfilm formats. Image quality aside, one of the most important factors in choosing one over the other is the aspect ratio of each format. Some photographers are drawn to a particular shape. Charlie Waite, for example, mostly sees the world through a square frame, while Jeremy Walker champions panoramas.

I've always had my feet in multiple camps, regularly switching between different formats. I find merit in them all – I even quite enjoy the little Pentax Q, which is fun for what it is, although I wouldn't choose it over my full-frame DSLR for landscapes. I also enjoy the challenge of switching to a wider or squarer image frame and having to find images that suit. The sudden change of shape forces me to look at the world differently. I highly recommend it.



Nigel Atherton
Group Editor

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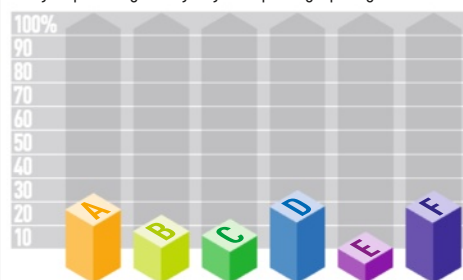
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THE AP READERS' POLL

IN AP 4 JANUARY WE ASKED...

Are you planning to buy any new photographic gear in 2014?



YOU ANSWERED...

A DSLR	22%
B A compact system camera	13%
C A fixed-lens camera	11%
D A lens	23%
E A bag, tripod or other accessory	8%
F No, I'm happy with what I've got	23%

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APNews

News | Analysis | Comment 25/1/14

It is a CSC
designed for
a smartphone
audience

First Kodak CSC showcased, page 7



Nikon downsizes entry-level DSLR • 24.2MP • Wi-Fi but not built in

NIKON UNVEILS D3300 DSLR AT CES

NIKON unveiled the D3300 DSLR at the recent Consumer Electronics Show (CES) in Las Vegas, USA.

The 'entry-level' DX-format D3300 features 11 'razor-sharp' AF points (with a cross-type sensor at the centre), an Expeed 4 imaging processor and a default top ISO sensitivity of 12,800.

Designed to be more compact than its D3200 sibling, the 24.2-million-pixel model measures 124x98x75.5mm with a carbon-fibre build to help reduce weight.

Features include a 3in, 921,000-dot resolution LCD screen, a burst rate of 5fps and 13 in-camera effects.

The camera's imaging sensor has no optical low-pass filter, to help improve image resolution and sharpness – in line with a current trend among camera manufacturers.

A sensitivity range of ISO 100–12,800 is expandable to ISO 25,600 (compared to ISO 12,800 on the D3200), and Wi-Fi connectivity will be possible, but only using an optional Wu-1a wireless adapter.

The D3300 – due out on 6 February – can be controlled remotely via a smartphone, on which scenes can also be previewed (the camera is compatible with devices using iOS and Android operating systems).

Weighing 410g body only (without memory card or battery), the D3300 also features Nikon's Guide mode that is accessible via the dial on the body's top-plate and is designed to help photographers

get to grips with camera settings and 'learn the basics'.

Simon Iddon, Nikon UK's senior product manager for consumer DSLRs, claimed: 'The new camera is easy to use... beginners and hobbyists alike will find their skills improve as their passion for photography grows.'

'The strong combination of a high-resolution sensor and high ISO ensures superb image quality, while the ability to share photos via mobile devices makes the D3300 the perfect tool to capture life's special moments.'

Available with the D3300 will be a new 18–55mm f/3.5–5.6G VR II kit lens that

borrow its retractable lens barrel design from the Nikon 1 lens series.

The new lens weighs 195g and measures 59.5mm when retracted. When used with the D3300, the kit is almost 30% smaller and 25% lighter than the current entry-level kit, according to Nikon.

Nikon UK has confirmed that the D3300 will cost £499.99 body only, and £599.99 with the 18–55mm VR II kit lens (the lens is available separately, priced £229.99).

A Nikon UK spokesperson told AP that the D3300 does not replace the D3200, which will continue in the range.

● See next week's issue for AP's first look



SNAP SHOTS

● Fuji has pledged to expand its X-mount lens line-up to 17 by 2015. Its new lens roadmap indicates that future lenses will include a 16–55mm f/2.8 R OIS, a 50–140mm f/2.8 R OIS and an 18–135mm f/3.5–5.6 R OIS. It is also working on a 'super telephoto zoom' and a 'high-speed wideangle prime lens', details of which are yet to be confirmed.

● Insurance for photographers and their equipment is available via a new website. Kamkit says it specialises in equipment cover for amateurs and professionals, and offers a 25% discount on new policies taken out online. However, AP readers can benefit from a 35% discount until 28 February 2014. For details, visit www.kamkit.co.uk/pr or call 0844 854 7584 and quote 'Kamkit PR'.

FEBRUARY LAUNCH FOR FUJI 56MM

FUJIFILM plans to release its XF 56mm f/1.2 R lens, designed for its X-mount cameras, next month.

The £999.99 newcomer features 11 elements in eight groups and includes two ED elements, plus a double-sided aspherical element.

'Using the XF 56mm and selecting one of two Pro Negative modes from the film-simulation menu on the

camera body will ensure users can capture beautiful portraits with rich tonal gradations reminiscent of images from film cameras,' claimed the firm.

Features include an inner-focus mechanism and DC coreless motor to help boost AF responsiveness, particularly when used with a camera that supports phase-detection AF.

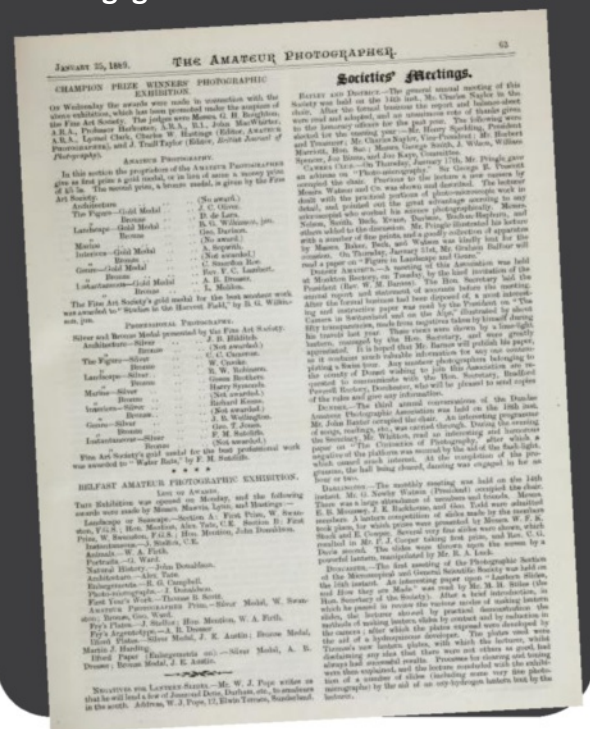


Do you have a story?

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AP THIS WEEK IN... 1889

It was not just photography on the agenda at the third annual 'conversazione' of the Dundee Amateur Photographic Association, when John Baxter occupied the chair. 'An interesting programme of songs, readings etc was carried through,' reported AP. 'During the evening the Secretary, Mr Whitton, read an interesting and humorous paper on "The Curiosities of Photography", after which a negative of the platform was secured by the aid of the flash-light, which caused much interest.' Afterwards, it seems, club members had the chance to let their hair down a tad. AP's write-up concluded: 'At the completion of the programme, the hall being cleared, dancing was engaged in for an hour or two.'



Updated optics unveiled in US

SIGMA REVAMPS 50MM AND 18-200MM LENSES

SIGMA used CES to showcase a revamped 18-200mm lens, a standard DSLR zoom designed to be smaller than its predecessor.

Sigma says it has shrunk the lens diameter by 4.6mm and cut 11% off the volume compared to the previous model.

The firm claims to have 'solved the difficult problem of keeping the size and weight down without compromising optical performance and function'.

It adds: 'This new lens has been redeveloped as the standard zoom lens... which has higher performance, is even smaller and [has] a lighter weight.'

The Japan-made lens features claimed close-focus shooting down to 39cm and a maximum magnification ratio of 1:3.

The f/3.5-6.3 newcomer (above right) is designed to deliver the 35mm viewing-angle equivalent of a 27-300mm zoom.

Optical Stabilization is included in the Canon, Nikon and Sigma-fit lenses, but not in the Sony or Pentax versions.

Sigma has also unveiled a new 50mm



f/1.4 DG HSM lens, as part of its Art series.

Asked how the new 50mm lens (above left) differs from the previous version, a Sigma Imaging UK spokesman told AP: 'The new lens has a different optical construction and higher-resolution glass, so is better for newer digital cameras with higher-resolution sensors.'

'It's also cosmetically different and is compatible with the Sigma USB Dock.' Features include a minimum focusing distance of 40cm and a nine-blade diaphragm.

UK prices and availability had yet to be announced at the time of writing.

SAMSUNG TWEAKS GALAXY CAMERA

SAMSUNG has revealed an updated version of its Galaxy Camera, which is claimed to be faster than the original model.

The Galaxy Camera 2 will enable users to navigate functions 'with ease and focus on capturing the perfect shot rather than having to filter through complex settings', according to Samsung.

The Galaxy Camera 2, which features an Android operating system, includes an upgraded 1.6GHz quad-core processor.

The 16.3-million-pixel camera, which boasts a longer battery life, went on show at CES.

A 'Tag & Go' feature is designed

to make it easier to connect the camera to NFC-enabled smartphones and other mobile devices, for image sharing.

Samsung's first Galaxy Camera was launched in 2012.



CLUBNEWS

Club news from around the country

WELWYN GARDEN CITY PHOTOGRAPHIC CLUB

The club is staging its annual exhibition until 1 March at the New Maynard Gallery, Campus West, Welwyn Garden City, Hertfordshire AL8 6BX. For club details visit www.welwynphotoclub.org.uk.

SNAP SHOTS

● An 'atmospheric' image of a heron earned Danielle Connor, an 18-year-old from London, the RSPCA Young Photographer of the Year 2013 title. Owen Hearn, 15, from Leighton Buzzard in Bedfordshire, triumphed in the Portfolio category. The awards were presented recently at the Tower of London.

● *Facta*, an investigative Japanese magazine that first exposed wrongdoing at Olympus, has shut down an English version aimed at investors worldwide. *Excerpt Facta* was an English language publication set up after its Japanese parent, *Facta*, broke news of the £1.1 billion scandal – three months before former Olympus CEO Michael Woodford blew the whistle, was sacked and contacted the world's media.

KODAK PIXPRO S-1 CSC DUE IN 'APRIL'

THE FIRST Kodak-branded compact system camera, the PixPro S-1, is due for launch in April, carrying an expected kit price of under £500.

The S-1 is a 16-million-pixel, micro four thirds camera, the development of which was first announced at CES a year ago.

It will be 'smartphone friendly', with a case at the back allowing the direct attachment of a mobile device for wireless image transfer between camera and phone.

'It is a CSC designed for a smartphone audience,' said JK Imaging sales and marketing director Austin Kazami.

'We need to be different from our competitors,' admitted the US firm's executive account manager Grégory Taude.

JK Imaging is confident that the Kodak brand, tainted by years of financial trouble ahead of its emergence from bankruptcy protection last year, will win over consumers once again.

Japanese consumers, particularly women, have lapped up CSCs by other makers, but such cameras have, so far, proved less popular in the US and Europe.

However, JK Imaging plans to change this by not trying to tempt buyers away from DSLRs.

In Japan, CSCs and DSLRs are treated as two totally separate markets, Kazami explained, unlike in Europe and the US.

'I think that the [CSC] trend will come to other countries later on,' he claimed



JK Imaging's sales and marketing director Austin Kazami with the PixPro S-1 compact system camera, due for launch in April



in an interview with AP at CES.

The S-1 was originally expected to go on sale in the third quarter of last year. Asked why it was delayed, Kazami said that the camera was ready, but was held back for commercial reasons with retailers leading up to Christmas.

The S-1 will initially debut with three lenses, including a 24-90mm (35mm equivalent) f/3.5-6.3 zoom.

There will also be an 85-320mm zoom, plus an 800mm fixed-focal-length lens.

Kazami said JK Imaging plans to keep the S-1 on the market for a year, after

which it is likely to launch a 'second-generation' model.

Features on the Wi-Fi-enabled model include sensor-shift image stabilisation and a 3in, 920,000-dot-resolution articulated screen.

The S-1 is designed to shoot raw and JPEG files and has a top burst rate of 5fps.

The camera body is made in China, while JK Imaging's lenses are made by Asia Optical in Taiwan.

The S-1 carries a Sony-made imaging sensor.

Kit prices are yet to be confirmed.

FUJI IN CES BRIDGE CAMERA FRENZY

FUJIFILM has further cemented its commitment to bridge cameras by unveiling a quartet of new models, including the 'weather-resistant' FinePix S1.

Due out this month priced £399.99, the S1 carries a 16.4-million-pixel, 1/2.3in imaging sensor and a 50x 'image-stabilised' (lens-shift-type) optical zoom. Seventy parts of the camera are sealed against weather, says the firm.

The S1 (pictured, on left) offers five-axis image stabilisation and improved 3D noise reduction when shooting video.

Its f/2.8-5.6 lens is designed to deliver the 35mm viewing angle-equivalent of a 24-1200mm zoom.

The lens is built from 13 elements in 11

groups, with two aspherical and four ED lenses. Also on board is a 100x digital zoom.

A super macro mode allows shooting down to 1cm and the top burst rate is 10fps, claims Fuji.

Features also include Wi-Fi connectivity for remote shooting via smartphone or tablet, a Focus Peak Highlight function, a 3in, 920,000-dot vari-angle LCD screen, plus a 0.2in EVF carrying the same resolution.

An interval shooting mode automatically triggers the shutter at intervals set by the photographer, recording images up to 10mins apart for up to six hours.

The S1 boasts an AF speed of 0.14sec, and raw-file shooting is possible.

Fuji used CES to roll out two more bridge cameras with 50x zooms in the shape



Fuji continues to see bridge models as a fruitful market as smartphones eat into compact cameras

of the FinePix S9200 (priced £249.99 and pictured, on right) and the S9400W (£269.99) – the latter incorporating Wi-Fi connectivity.

The 16.2-million-pixel cameras' newly developed f/2.9 lenses include three aspherical and two ED elements.

Image stabilisation extends to video recording.

Maximum ISO sensitivity for each camera is 12,800,

with a claimed AF speed of 0.3secs. They also boast a 200,000-dot-resolution EVF and 10 filter effects.

Meanwhile, the 'small and powerful' FinePix S8600 – costing £149.99 and due out next month – includes a 36x zoom lens (25-900mm equivalent) and sensor-shift image stabilisation.

The S8600 is powered by three AA batteries.

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SNAP SHOTS

● Two photographs of the Forth Bridge captured 65 years apart have won a competition depicting the past and present of an 'iconic structure'. Billy Steven took his shot in 1948, using his father's 'pocket camera', while Grant Ritchie won with his night shot of the bridge taken from nearby Dalmeny Station, reported STV.

● Sigma has moved to correct a fault that can cause noise to appear around the 'blown-out highlights' of images captured using its SD1 and SD1 Merrill DSLRs. For details, visit the website of Sigma Japan at www.sigma-photo.co.jp.

HANDS-ON



NIKON D3300

At CES we were given this new 24.2-million-pixel DSLR to try out. Read our initial thoughts

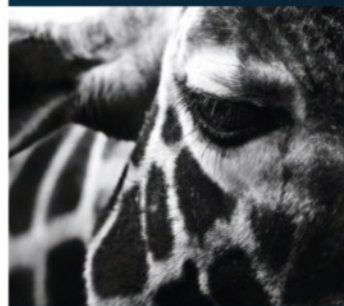
AP GUIDE

HOW TO USE POLARISERS

Craig Roberts leads you through the ins and outs of using a polarising filter to best effect



ETHEREAL CREATURES



George Wheelhouse talks to Jade Lord about his fine-art wildlife images and the importance of shooting from a different perspective

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

ENHANCED REALITIES

The visually stunning work of Anthony Kurtz has garnered much admiration. Andrew James talks to a unique talent



ON TEST

NIK ANALOG EFEX PRO

We test a plug-in filter that enables your image-editing package to simulate traditional film 'looks'

DARKROOM REVIVAL SPARKS KIT SHORTAGE

A SCHOOL has appealed for help in kitting out a second darkroom as teachers go back to basics, claiming that digital imaging has 'deskilld' photography.

Demand among pupils for traditional methods has swelled since King Edward VI Aston School in Birmingham set up a photographic society and offered photography courses as an 'enrichment' option.

Pupils have been able to experience using film alongside digital imaging after the school converted a basement room into its first darkroom three years ago.

David Healey, photography tutor at the school, which educates boys aged 11-18, said: 'The unique look and feel of film images, as well as the enjoyment of physically creating your own photos, has proved very popular with pupils.'

'High levels of automation in digital photography have, to an extent, deskilld photography, so we are helping boys understand the technology in their phones and other cameras, control it, and use it to achieve the photos they want.'

'We teach boys to, for example, focus manually – a new experience to most

because of autofocus. Waiting for your print to appear out of the developer is also a unique experience.'

Matthew, a Year 12 pupil, said: 'I find that using film photography and getting to grips with the various processes in and around the darkroom not only helps give you creative control over your photography... but also perfectly complements learning and understanding of all aspects of photography.'

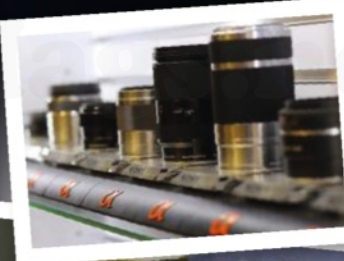
COURSEWORK SURGE

The school runs workshops on close-up photography and is trialling GCSE art, based entirely on photography.

Students are increasingly using both film and digital photography in their GCSE and A-level coursework, according to Healey.

The new darkroom is designed to cater for up to 16 pupils but is not yet kitted out, so the school has launched an appeal for unwanted 35mm enlargers suitable for black & white printing.

Anyone who can make a donation is urged to contact David Healey at d.healey@keaston.bham.sch.uk or Mrs M Simcox at m.simcox@keaston.bham.sch.uk.



Sony Alpha Centres of Excellence

Richard Sibley explains what Sony's Alpha Centres of Excellence can do for you

OVER the last few months we have interviewed store managers at Sony Alpha Centres of Excellence up and down the country, from Southampton to Carlisle. Through the provision of regular training in the latest Sony cameras and technology, store staff are fully equipped with the knowledge to ensure customers have in-depth information and advice when choosing the right Sony camera for them. After-sales support means that this service does not stop once the customer is out of the door – whether you need a lens, an accessory, or just want someone to explain how a particular feature works, staff are on hand to make sure Sony users receive the assistance they require.

If you want to visit a Sony Alpha Centre of Excellence, it is worth looking out for the special demonstration days where members of Sony's training team will be on hand to show off the latest cameras and accessories. Most stores have one or two of these days each year, often providing the opportunity for customers to take their own photos using Sony equipment, in the ideal setting to test the kit with expert tuition.

So if you are thinking of buying a Sony camera, whether a Cyber-shot compact or Alpha SLT, pop along to your nearest Sony Alpha Centre of Excellence to see how it can help. To find your nearest store, see below.



SONY make.believe **α** Centre of Excellence

Camera World	Chelmsford
Cardiff Camera Centre	Cardiff
Cardiff Camera Centre	Newport
Castle Cameras	Bournemouth
Devon Camera Centre	Exeter
Digital Depot	Stevenage
Great Western Cameras	Swindon
Harrisons	Sheffield
London Camera Exchange	Bristol (Horsefair)

London Camera Exchange	Chester
London Camera Exchange	Chesterfield
London Camera Exchange	Colchester
London Camera Exchange	Leamington Spa
London Camera Exchange	Manchester
London Camera Exchange	Southampton High Street
Pantiles Cameras	Tunbridge Wells
Park Cameras	Burgess Hill
Warehouse Express	Norwich

Wilkinson Cameras	Preston
Wilkinson Cameras	Southport
York Camera Mart	York
UK Digital Ltd	Clitheroe
Peter Rogers	Stafford
Bass & Blyth	Harrogate
Photo Express	Ulverston
Carlisle Sony Centre	Carlisle
TCR Sony Centre	London



AP hands-on Panasonic Lumix DMC-TZ60

Richard Sibley gives his first impressions of Panasonic's new Lumix DMC-TZ60, which adds an EVF and raw image capture to the already successful range of travel zoom cameras

THE MOST important new feature of the Panasonic Lumix DMC-TZ60 is undoubtedly the 0.2in, 200,000-dot EVF. Over the past few years, we have seen an increasing number of cameras fitted with electronic viewfinders, including Panasonic's own Lumix DMC-LF1 that was released almost a year ago. Now the same viewfinder has been added to the TZ range, along with the welcome addition of raw shooting.

Both these features, along with a 30x optical zoom and Wi-Fi connectivity, really improve what is already an excellent series of travel cameras, but I'm sure the Lumix DMC-TZ60 will also attract a few admiring glances from enthusiast photographers.

I was lucky to spend a day out shooting with a pre-production version of the TZ60 in the bright sunshine of the Mojave Desert in California, following the camera's launch at the Consumer Electronics Show in Las Vegas, USA.



Richard Sibley shooting with the Panasonic Lumix DMC-TZ60 compact

AT A GLANCE

- 18.1-million-pixel, 1/2.3in High Sensitivity MOS sensor
- 24-720mm (equivalent), 30x zoom lens
- 0.2in, 200,000-dot EVF
- ISO 100-6400 (expanded)
- Raw shooting
- RRP £349.99

'With the addition of an EVF and raw shooting, the TZ60 deserves to be taken more seriously'

KEY FEATURES

With an 18.1-million-pixel, 1/2.3in (approximately 6.17x4.55mm) High Sensitivity MOS sensor, the TZ60 has a fairly high resolution, particularly given the size of the sensor. While this may produce a decent amount of detail in good light at low sensitivity settings, at even moderate sensitivities this may prove to be too much for the small sensor.

In several of the images shot at ISO 6400, it did look like significant noise reduction had been applied, and I noticed purple fringing in some shots. However, as I was using a pre-production camera, I would expect the image quality to improve by the time it comes to test a final retail version. That said, at ISO 100 images look full of detail, which bodes well.

With quite a high pixel density, the sensitivity range of the TZ60 has been kept to a moderate ISO 100-3200, expandable to ISO 6400. With raw image capture, it will be interesting to see just how much the TZ60 can be pushed to the limits of its range, given that edited raw files should be capable of producing better images than the in-camera JPEGs. At the time of writing, the raw-conversion software for the TZ60 wasn't available, so we will look at this in more detail in our full test.

Like Sony's Cyber-shot DSC-HX50, the TZ60 uses a 30x zoom lens, in this case a Leica DC Vario-Elmar 4.3-129mm f/3.5-6.4 zoom, the equivalent of an incredible 24-720mm in 35mm format. Indeed, the zoom range of this lens goes from being wide to an extreme telephoto in just a couple of seconds.

When shooting at the telephoto end of the zoom, the optical image stabilisation works very well, keeping images almost perfectly still – or at least moving smoothly rather than wobbling away while you are trying to take a shot of something in the distance.

ELECTRONIC VIEWFINDER AND LCD SCREEN

The first thing to note about the EVF on the Panasonic Lumix DMC-TZ60 is that it is small and has a low resolution. However, I found that the colours and refresh rate were good enough to make it usable, especially as the EVF won't generally be used for aiding manual focusing. For composition the EVF was fine, and in bright sunlight it proved to be very



beneficial. In addition, holding the camera to the eye provided extra stability, which is another useful feature, particularly when used at the full extent of the telephoto lens.

Despite a bright display and an anti-reflective coating, the 3in, 920,000-dot rear LCD screen struggled in the extremely bright sunlight of the Mojave Desert, and it was awkward to compose images. In more subdued daylight the screen was

Above: The TZ60 has a 24-270mm equivalent lens and is available in black or black with silver trim

fine, with good colours and a pleasing level of contrast.

BUILD AND HANDLING

Given that the Panasonic Lumix DMC-TZ60 has a 30x zoom lens and an EVF, it is quite a small camera. Measuring 110.6x64.3x34.4mm, it is possible to slip it into a pocket in all but the tightest pair of jeans, so it is a true travel companion.

The button layout of the TZ60 is straightforward, with a familiar selection of rear controls and the useful addition of a control ring around the lens. I had no issues accessing the exposure and image settings, and the shooting modes can be selected via a dedicated dial on top of the camera.

OTHER FEATURES

Even on the pre-production model that I was using, the contrast-detection

autofocus was snappy, and with face detection and focus tracking also available there is no reason not to get sharp images with the TZ60. The camera can also shoot at up to 5fps while still focusing, or up to 10fps for eight images with focus locked.

As expected from a compact camera, there are a huge number of scene modes and shooting effects. Most of the Creative Control effects are reasonably well controlled and not too over the top. In particular, I like the dynamic monochrome mode, which produces great black & white images.

The TZ60 has a small, built-in, pop-up flash, with GPS and GLONASS location tagging available. As with most current cameras, the TZ60 has Wi-Fi connectivity, as well as Near Field Communication (NFC) to create a quick connection between the camera and a compatible device.

Below: The button layout of the TZ60 is straightforward and easy to use



24mm equivalent



720mm equivalent

INITIAL THOUGHTS

The addition of an EVF and raw shooting really transform the Panasonic Lumix DMC-TZ60 from a mere travel camera to one that deserves to be taken more seriously. Even the style of the TZ60 has a premium feel to it, and it will no doubt prove to be very attractive to many different types of users.

As always, the key factor will be the image quality, as 18.1 million pixels on a small compact camera sensor will no doubt be a test of the in-camera image processing. It will also be interesting to see what the processed raw images look like.

If the raw images at low sensitivities are impressive, the TZ60 could prove to be a very good compact camera for enthusiast photographers to take with them everywhere.

The Panasonic Lumix DMC-TZ60 will be available in March and will cost £349.99. **AP**

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



Scarti

By Adam Broomberg and Oliver Chanarin. Trolley Books, £45, hardback, 64 pages, ISBN 978-1-907-11246-1

BROOMBERG and Chanarin's original project, called *Ghetto* and published ten years ago, was an intriguing incursion into contemporary closed-off communities, including a maximum-security prison in South Africa and a psychiatric hospital in Cuba. Now the pair revisit this collection, but do so in an intriguing, singular way.

Scarti is the Italian word for scraps, and *scarti di avviamento* refers to paper that is fed through a printing press to clear the ink drums. Usually it is then disposed of, but this time it was preserved by the publisher, rediscovered in 2012 – and has been published as

Scarti. Each of the prints has had two images from *Ghetto* laid over it, and often this gives rise to some fascinating coincidences – and they are coincidences, for no matter how apposite the combinations seem, the authors are keen to stress that all are just accidents.

It's difficult to say whether it all works, since none of it was intended to. Some images certainly seem more indecipherable than others. In any case, it's likely to be one of the most original books this year.



www.co-mag.net

THE FIRST thing that hits you about the Camera Obscura website is that it's difficult to know where to start. There's a wealth of content and stimulating photographic discussion, but it's hard to know quite where to dive in. The sidebars offer selections of the most recent and popular articles, but without any summary headlines you've no idea what you're getting into. Our best advice is just to click something randomly and see where it takes you.

A huge number of photographers and writers have contributed to this blog and made it a home of discourse on everything in the world of contemporary art photography. Many of the posts focus on single projects, even single images, and it's often quite specific and personal to the author, but if you're even the least bit interested in the subject matter then you'll find yourself at home.



WEBSITE



BOOK

Twentieth-Century American Photography: Flags of America

Edited by Filippo Maggia, with Claudia Fini and Francesca Lazzarini
Skira, £34.95, hardback, 134 pages,
ISBN 978-8-857-21738-3

THROUGH the lenses of many people now rightly recognised as photography greats, this book follows the development of America throughout the 20th century into the colossal technological, economic and cultural titan we know it as today.

These photographs were exhibited at Fondazione Fotografia in 2013, and make for a striking collection. Opening with Ansel Adams' images of America's natural vistas and following with Diane Arbus's documentary-style portraiture, the editors pull no punches when it comes to great photography. If you're any kind of photographic history buff then many of these pictures will be familiar. It's more than a gallery, though, with annotations and notes that place the images within historical context. A solid and interesting book.

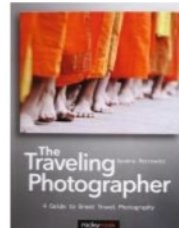


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CONDENSED READING

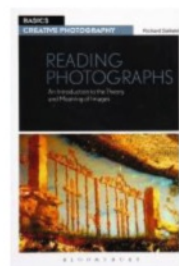
A round-up of the latest photography books on the market



● **THE TRAVELING PHOTOGRAPHER** by Sandra Petrowitz, £25.50 Travel photography can be a tricky beast – while on one hand part of the point of travel is to put yourself in front of incredible sights, on the other quite a few other people like to put themselves in front of these sights, so it can be hard to make an original photograph. Sandra Petrowitz offers up a platter of tips for getting fresh, creative travel pictures.



● **ORCHARD BEACH: THE BRONX RIVIERA** by Wayne Lawrence, £29.99 Wayne Lawrence made a six-year project of visiting Orchard Beach in the Bronx, known locally as 'the worst beach in New York'. Day after day he would walk the beach, making friends, making connections and above all making photographs. The images that followed are portraits that speak of a moment of friendship between photographer and his subject. It all works rather well, giving you a sense of the community that has sprung up in an area so many people dismiss.



● **READING PHOTOGRAPHS: AN INTRODUCTION TO THE THEORY AND MEANING OF IMAGES** by Richard Salkeld, £23.99 This book is part of a series called *Creative Basics*, but some of the critical theory upon which it touches is far from basic. Looking at elements of visual and literary theory, such as psychoanalysis and aesthetics, Richard Salkeld looks at how we can apply such concepts to enrich our understanding of photography. It may seem a little impenetrable to anyone without a BSc or some other kind of useful degree.



EXHIBITION

Michael Wolf: Architecture of Density

Until 22 February. Flowers Gallery, 21 Cork Street, London W1S 3LZ.
Tel: 0207 439 7766. Website: www.flowersgallery.com. Open Mon-Sat 10am-6pm.
Admission free

AS THE population of Hong Kong rapidly expands, architects and planners have increasingly had to fight with the limitations of space in order to cope with the increased demand for accommodation. The solution has been to look to the skies, and skyscrapers are continually shooting up from the mass of the city below. Michael Wolf has examined these structures in an intriguing way, cutting out both land and sky to present just the middle ground of these behemoths.

Punched up into glorious large scale, Wolf's work offers glimpses of the infrastructure of high-rise life, as well as a disorientating spectacle of colour and patterns. People make lives for themselves in the sky, hanging laundry between stratospheric towers. It's an intriguingly deadpan way of photographing skyscrapers. A series of smaller works on the streets of Hong Kong provide, by contrast, close-up examinations of the tiniest, most inconsequential-seeming details of city life.

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Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed.
www.samsung.com/memorycard



NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

I TOOK YOUR PICTURE, YOU CAPTURED MY HEART

AP Group Editor Nigel Atherton wondered how many people we photograph may one day be of huge significance (AP 11 January). I can't better Ian Berry's early shots of a young Nelson Mandela, but I have a photo of someone who would later have a huge impact on my life.

At the age of 14, I had a friend who lived in a council cul-de-sac. Whenever I visited him, two eight-year-old girls would run across and cheekily call me names. The one name that sticks most in my mind was 'curly nut'. My hair's not so thick or curly now, but I digress.

Back then, I always carried a Kodak Instamatic 100 camera. While visiting my friend, the two girls came across and asked if I'd take their picture. I took a snap of them, never thinking for a second of its significance. Ten years later, I got chatting to a beautiful 18-year-old girl in a pub. I was amazed to discover that she was one of the young girls from my friend's street. And even more amazed when she agreed to my request for a date. Less than two years later, Sue and I were married.

Thirty-five years, two children and four gorgeous grandsons down the line, we found ourselves having to adjust to life without the irreplaceable Sue, who we sadly lost in 2010. I have hundreds of photographs of her, but none resonates with me quite like that little square black & white snap from 1966. Realising how that little girl in the image had grown up to totally shape my life makes me believe I'll never take a more significant picture. **Mick Bidewell, Tyne and Wear**

That's a very moving story, Mick – **Nigel Atherton, Group Editor**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

plunge, sold the lot and bought an Olympus OM-D E-M5 with 9-18mm, 12-50mm and 75-300mm lenses. I am absolutely delighted with the results. I am sure the future will be compact system cameras and eventually the SLR will go the way of the 6x6 format with just a few enthusiasts here and there. To anybody thinking of getting into serious photography, I would say go for a compact system camera rather than a DSLR. **Dallas Camier, Ireland**

While the Olympus OM-D E-M5 is one of my favourite cameras, I also enjoy using my full-frame DSLR. One of the best things about photography today is the sheer diversity of types of camera to suit every taste and need, and long may that continue. I'm sure that DSLRs will be around for a long time to come – Nigel Atherton, Group Editor



© PAUL SALMON

HAD CAMERA, IT TRAVELLED

When I finished studying at Newport School of Documentary Photography, I bought an old Leica M2. One of the lenses was reportedly previously owned by David Hurn. Although I'm not sure about the body. I travelled all over Europe with it, covering many assignments. An old friend, who was a silversmith, suggested that I should have my name engraved on the body – an idea that wasn't grabbed at immediately. But looking into the history books, I saw that Larry Burrows had his Leicas engraved, so I thought, why not?

A few years later (in 1984), I sold the camera (pictured above) in the process of upgrading my gear, to a shop in Leeds. On Boxing Day 2013, I received an email from a photographer in Paris, who had bought the M2 from a Spanish University lecturer, via Spanish eBay. Happy New Year!

Paul Salmon, via email

THE FUTURE IS CSC

I developed my first roll of film in 1949 and have been into photography ever since. How things have changed. In the 1950s, no serious photographer would use 35mm film as the negative was too small to be any good. No, it was a twin-lens reflex camera

that was the thing to have in those days.

It was not until the 1960s that the 35mm format began to take off and I got my Pentax Spotmatic. Like most people, I went digital a few years ago and put together a nice Canon outfit. Then, needing to update the body a few months ago, I took the

What The Duck



<http://www.whattheduck.net/>

four, so trying to claim in this way does not seem sensible.

So what can you do? My view is that most – probably all – camera producers and sellers are only interested in you up to the point of sale. For example, my wife's Canon PowerShot A1100 IS – four years old – worked perfectly until just after the guarantee ran out. The battery life then began shortening gradually until, the last time we tried to use it, a pair of fresh alkaline batteries discharged overnight after only five frames were exposed (a pity, as we were in Venice at the time).

As this seemed to be a latent defect, I posted it to Canon's Customer Care section at Reigate in Surrey, inviting them to carry out a forensic investigation and suggesting that they consider an incentive to encourage me to replace the camera with another Canon. The camera was then sent on to a repair centre in Elstree, Hertfordshire, which sent me an invitation to authorise a repair for £104, which is more than I paid for it. So my wife's four-and-a-half-year-old Canon compact, with 2,500 shutter actuations, is written off. That is about 4p per shutter click and hardly value for money, and I have no realistic redress.

Coincidentally, I have just bought some electronic bathroom scales from a national trading partnership that says it is guaranteed for 15 years against defective parts and labour. So the key question is, if a domestic equipment manufacturer selling goods at less than £20 per unit can offer a 15-year guarantee and backing it up by a real customer care ethos, why are we putting up with a second-class service and a 12-month guarantee from Asia-based box shifters?

Dave Greenwood, Dorset

I NEVER SEE RED

I was interested in Professor Newman's article on colour in AP 11 January, and hoped he would make some remarks about colour blindness because I am so afflicted. I am not as bad as a friend who can only see shades of grey, but I do have difficulty distinguishing reds and greens. This problem

means that when I look at some pictures that have been edited to 'improve' them, I can see no difference between the original and the final image printed in AP. Such problems as 'fringing', 'luminance' or 'noise' are invisible to me. And I know I am not alone, and that nothing can be done to help. Thus, I stick to film when trying to take a 'serious' photo because film does not have those problems. I can scan the negatives and, with my wife, who is not colour blind, standing over me, I can make a few alterations and do some tidying up using Elements.

Digital photography is still in its infancy, so I expect the above-mentioned problems to be eliminated by clever computer programs within 5–20 years. In the meantime, it's film for me! **Peter Forbes, via email**

The problem with using colour photography as a communication medium is that it depends on a commonality of colour vision – your vision is simply different from that of most people, and that leaves you unable to determine how the wider demographic will see what you produce. There are two solutions. One is to use digital like film – choose a fixed workflow that produces results that your audience likes and rely on consistency of exposure and workflow to produce 'good' results, even though you yourself can't determine what the audience will see as 'good'. You could use your wife's good offices to give you feedback as you develop your workflow.

The second, which is more complex and depends on what is the precise nature of your colour vision, is to develop a set of custom profiles that you can work with and allow you to see the difference between what others will see as 'good' or 'bad', and then do a conversion to a more standard set of colour profiles. The second could take a lot of trial and error work to get right, so the former is probably more viable – Professor Bob Newman, photo-science consultant

BUCKET LIST

I decided to rummage around the department stores looking for a bargain camera in the January sales. Imagine my surprise when I found that, despite the media hype about the latest pro-spec micro four thirds cameras, APS-C-format compacts by Fujifilm, Ricoh and Nikon, and the latest full-frame miniature offerings from Sony, cameras seem to be getting decidedly bigger rather than smaller. Far from being jewel-like objects of desire, the latest offerings look more like buckets to me. **Dr Dennis Low, West Sussex**



© DENNIS LOW

BACK CHAT

Who needs massive resolution? AP reader Eric Begbie suggests it can have its uses

WE HAVE all heard it and, from time to time, some of us may even have uttered the question. Why do we need camera sensors with huge numbers of pixels? Why do manufacturers continuously bombard us with new models in a seemingly endless pixel race? Of course, to be boringly pragmatic, we possibly don't 'need' the kind of resolution that the latest generation of image technology provides. After all, it is not so very long since the front covers of glossy fashion magazines were being shot on digital cameras with 6-million-pixel sensors. Salon-quality prints of 20x16in can be produced from 12-million-pixel files and most camera club digital image competitions limit entries to 1400x1050 pixels, which, if I'm correct, amounts to a paltry 1.5 million pixels.

Yet those considerations may be based upon a photographic paradigm that is rapidly becoming outdated. In the past, we tended to frame our subject to fill the viewfinder and, having made the exposure, processed the film, print or digital image in a series of conventional steps to produce the desired result. What sensors of 24 or 36 million pixels give us is not just high resolution across the entire sensor area, but, additionally, the facility to make a dramatic shift from that traditional paradigm.

Post-exposure processing of digital image files is data processing, pure and simple. It follows, therefore, that the more data we have available, the more creative our processing can become. I am not merely talking about doing fancy things in Photoshop, fun though that may be. Even the scope for revisiting simple concepts such as composition takes a huge leap forward when we can crop our pictures dramatically. With the 36-million-pixel raw file from my Nikon D800, I have approximately 45MB of data available to me. When framing a shot in the viewfinder, I can afford to 'go for the big picture' in the knowledge that subsequent cropping to one-third of the image area will leave me with ample data to produce a high-quality A3 print while even 5% of the full-frame will produce an image adequate for digital projection in a club competition (or, indeed, the DPI sections of international salons).

What this means is that, after a session shooting landscapes or street scenes, I not only trawl through my photographs in Lightroom to see which might meet the objectives I had in mind when I pressed the shutter release. I then have the opportunity to re-examine some of them with a fresh perspective to see if, hidden away in a small portion of the scene, there may be an element worthy of isolation and enlargement. There have been times when a single exposure has provided me with the material for two or more totally different photographs.

Purists might shudder, but, increasingly, we can apply a different mindset to our craft and regard the clicking of the shutter as just the first step in an artistic process that ultimately leads to the finished picture.







ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

PHOTO INSIGHT

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

When Andrew Sanderson saw his friend's pose next to a window, he knew he had the makings of a great image. He explains why the right tools were key to this classic shot

THIS PHOTOGRAPH is a portrait of Jo Aylward, who is a painter based in Kent. She is really good friends with my wife, who is also a painter. We go on holiday with Jo and her family and they stay with us a couple of times a year. On this occasion, Jo was looking at a book on painting while sitting in our kitchen. The clothes she wears are of a very simple, classical style, and this is carried through into everything in her house. As she sat looking through the book, I saw her in this pose, sitting in a pool of light from the window. I knew straight away that I wanted to photograph her, and told her not to move.

I used one of my favourite cameras, a Kodak Specialist half-plate 7x5in – I like to make things difficult for myself! If I want effects I can get them, but what I do not want to do is get that American zone system style where everything is perfect. I understand how the system works, but that kind of work leaves me a bit bored. Technically, it is an interesting exercise, while the picture at the end is often a little sterile. I like injecting a bit more character and mood into images, so rather than using equipment that delivers perfect results, I introduce a few elements that might throw off that balance a little, to

make things a bit more interesting.

I've got a small digital compact in the form of a Canon PowerShot G12. I use it for taking notes, reminding myself to go back to locations and that sort of thing. If I had pointed the G12 at Jo and taken a picture, I know it would have had no mood or character whatsoever. It's the differential focus and the glow, and the characteristics of the lens on the Kodak, that give the image its added extra quality.

The lens I chose was not the one that came with the camera, which is an uncoated Schneider Xenar 210mm f/4.5. It's not much good when shooting into the light as it tends to produce a very flat look in such situations. Instead, I chose to use an unusual optic, a 240mm f/4.5 process lens. This has a fixed aperture of

It gives you a really lovely result that you don't get with modern emulsion, where the light spreads across the film. I took one shot and developed the sheet in a tray of Ilford Multigrade paper developer for 1min. Processing these unusual films in a tray means that I can judge the development time by eye as I see the image come up. The emulsion is not sensitive to red light, so I can work under a darkroom safe light. I really like this combination of unusual optics and slow orthochromatic emulsions, as it produces a unique look.

I think the key factor as to why this image works is the lens. I bought two of them fairly recently from a car-boot sale for a measly £4! If you take a cursory look at the lens you wouldn't think it was anything special – it looks like a paperweight with

'Rather than using equipment that delivers perfect results, I introduce a few elements that might throw the balance off a little'

f/4.5 and no shutter, but it gives a beautiful look to pictures. The out-of-focus areas are soft and glowing, yet it is very sharp in the plane of focus. The limitations of the lens meant that I had to shoot on a slow emulsion and manually uncap, and recap, the lens to expose. When I metered, I realised that the shot was going to require an 11sec exposure (yes, I can remember stuff like that, but don't ask me what my car registration is). Jo did remarkably well to stay that still for 11secs.

I had three different types of film loaded in my dark slides, but decided to choose the slowest as it gave me more control over the exposure and it has a different look. This film stock is a type of X-ray film called 'diagnostic film' and it has a very low ISO.

glass. It is heavy and it appears to have no function. However, put it on a 7x5in camera and it's divine. When I looked at Jo and the sort of clothing she wears, which is like something out of the past, I knew I could see the picture in my mind already, and this lens, combined with the diagnostic film and 7x5in camera, helped me achieve the effect I was after. The key is just knowing what to use – understanding your materials, understanding your equipment and being able to visualise the picture in your head before you get the camera. In that way, you ensure you use the right equipment for the job. **AP**

Andrew Sanderson was talking to Jon Stapley



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ND8 Grad Hard Cut
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Dark Blue Graduated
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Light Green Graduated
Dark Green Graduated
Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
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Dark Tobacco Graduated
Light Fog Graduated
Strong Fog Graduated
Light Yellow Graduated
Dark Yellow Graduated
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Star x 8
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Diffraction 36x
Diffraction 4x
Diffraction Star 4
Diffraction Star 8
Diffraction Square
Diffraction Halo

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Close Up 2
Close Up 4
Split Field

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Multi Image 5
Multi Image 7
Speed

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Orange
Green
Red
Sepia
Sky



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80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLW



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Net Grey
Net Green
Net Orange
Net Red
Net Violet
Net White



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Oval Spot Clear
Oval Spot Grey
Oval Spot Red
Oval Spot White
Spot Blue
Spot Clear
Spot Grey
Spot Green
Spot Orange
Spot Red
Spot Violet
Spot White
Wide Spot Blue
Wide Spot Clear
Wide Spot Grey
Wide Spot Green
Wide Spot Orange
Wide Spot Red
Wide Spot Violet
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Dark Grey Graduated
Dark Grey Graduated Hard Edge
GG4 ND8 3 stop Grad
GG4 ND8 3 Stop grad Hard Edge
Light Blue Graduated
Dark Blue Graduated
Cool Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Grey Graduated



Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated



POLARIZERS

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Circular Polariser

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available Round (Back Slot) Square
(for use with PL, star etc)
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Neutral Density x4
Neutral Density x8
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Starburst x6
Starburst x8
Diffraction 2x
Diffraction 36x
Diffraction Double Halo
Diffraction Halo
Diffraction 4x Star
Diffraction Filter DS8
Diffraction Square



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Close up +1
Close Up +2
Close Up +4
Split Field

COLOURS

Yellow
Orange
Green
Red
Skylight
Sepia



DIFFUSERS AND FOGS

Light Diffuser
Strong Diffuser
Light Fog
Strong Fog

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80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLW
FLB



DOUBLE EXPOSURE

Double Exposure
Solar Eclipse Filter

SPOTS

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Clear Spot
Green Clear Centre Spot
Grey Clear Spot
Orange Clear Spot
Clear Oval Spot
Grey Oval Spot
White Oval Spot
Red Clear Spot
Violet Clear Spot
White Clear Spot



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Dark Grey Hard Edge
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ND 8 three stop hard edge Grad
light Blue Graduated
Dark Blue Graduated
Light Green Graduated
Dark Green Graduated
light Tobacco Graduated
Dark tobacco Graduated
Light Sunset Graduated
Dark Sunset Graduated



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Neutral Density 2
Neutral Density 4

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COLOURS

Yellow
Orange
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ND8
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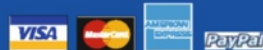
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Action hero

Ever wanted to explore the world of professional sports photography? **Adrian Dennis** explains to **Debbi Allen** what's needed to compete at the highest level

SPORTS photography is a genre that can seem out of reach to amateur photographers. Access to premier events is restricted and the kit needed, including huge telephoto-length lenses, can be cost-prohibitive for most. However, professional sports editorial photographer Adrian Dennis believes that any amateur can take a great action shot. 'I prescribe to the thought that it doesn't matter what the sport event is, you can get as good a sport picture at your local football club as you can at a Premier

League game,' says Adrian. 'In fact, you can quite often make very different pictures at smaller clubs as you might get more access. If you go to a Champions League final, for instance, there will be hundreds of photographers there, so the chances of making a unique photo would be slim, but at your local motocross event you can create something unique. It doesn't matter if it's Wembley or your local skateboard park – a great sports image is accessible to anyone willing to give it their best.'

Jack Moule, 2008 British National Freestyle Jet-Ski Champion. He won the title at the age of 14 – the youngest-ever champion

HUMBLE BEGINNINGS

Adrian now works for Agence France-Presse (AFP) and has won numerous awards, such as the Sports Photographer of the Year 2012 by the Sports Journalists' Association, but like many amateurs he started his journey into photography in his teens. 'I saw a documentary on TV about press photographers,' he says. 'It was a light-bulb moment.' Copying what he saw the young journalists on the TV programme doing, Adrian wrote a letter to the editor of his local paper in Surrey, asking to shadow their photographer for the day.

'I had my Ricoh camera and Tamron zoom lens,' he says. 'I spent the day with the photographer and basically never left. I kept hanging around until I got my first job on my own. I had a picture in the newspaper. I got the bug and made it my goal to succeed.'

From here, Adrian's work life took him to British Aerospace as an engineer, but after being made redundant his love of the press and photography quickly resurfaced. 'I took the redundancy



money and applied to the University of Florida to study journalism,' he says. 'While completing my degree, I photographed all the sports teams at the university.'

Spending six years in America working for various newspapers, Adrian learned about printing processes and film photography on the job. He eventually moved back to London after landing his dream job for *The Independent on Sunday*. 'I pinch myself every now and again, as I know I have a great job,' says Adrian. 'I find myself looking at interesting places and people. It's a privileged place to be in. There's no one way in – you do it however you can. But every sports photographer needs to be motivated and determined. You have to take knockbacks in your stride and carry on.'

TOUGH CHALLENGES

Although sports photography may seem like a glamorous gig, rubbing shoulders with the world's elite athletes isn't the only side of the job. In fact, Adrian says that in the digital age there is more pressure than ever before on editorial sports photographers. 'That's part of editorial sports photography that many people don't realise,' says Adrian. 'We're on deadline, so we have to take the picture and get it sent back to the picture desk. The Olympics would be the extreme example of this. We know when the race is taking place and when it will be over. As soon as Usain Bolt, for example, crosses the finish line, the first photos land on the picture desk within 60secs. That's as extreme as it gets. More commonly, with football you would be expected to send photos within 10mins.'

With these sorts of challenges against him, Adrian tries to be as prepared as possible in order to make sure he gets his shot. His advice can be used no matter what sport or at what level you are shooting.



Above: Usain Bolt powers to victory at the 2008 Beijing Olympics Games

Below: Usain Bolt celebrating victory in the 4x100m relay at the 2012 London Olympics

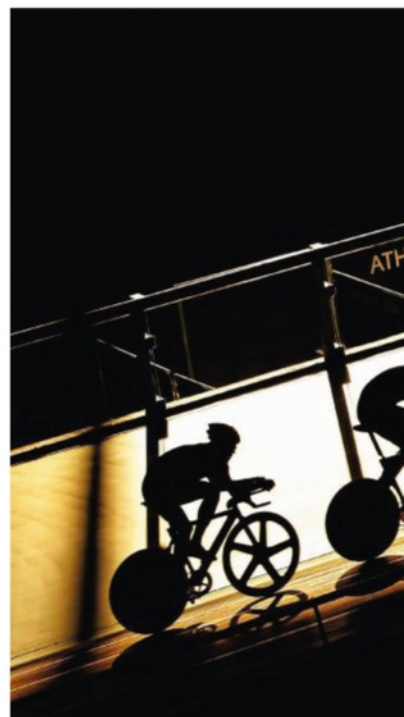
'You should always try to be as prepared as you can,' he says. 'That could be knowing a sportsperson's habits, so you try to pre-empt what they will do if they win or lose. Do they run into a corner when they get a goal? Do they swan-dive through the rugby posts? The more background research you can do, the better. But experience does help too. Learn the rules of the game. That's easier for well-known sports like football, but for

kayaking or fencing, insider knowledge really helps. Try talking to people who know about the sport so you know who the favourite is.'

Even with all the preparation, though, sport is an unpredictable beast, and you might still anticipate the wrong event. 'I'd be a liar if I said I hadn't ever missed a shot,' says Adrian. 'You choose your position, where you think the picture will happen, but sport being sport, it is not 100% predictable.'



© ALL IMAGES ADRIAN DENNIS





You sit at one end of the pitch and six goals go in the other end. I remember being at the finish line for a 100m race and a false start saw 20 photographers sprinting to the other end to get the athlete walking off the tracks. We'd all been in the wrong place.'

DAILY GRIND

Although Adrian's sport of choice would be athletics, he's happy photographing any kind

Above: RHL Weston Beach Race

Right: Pole vault, European Athletics Championships, Helsinki, 2012

Below: Cycling, 2004 Athens Olympics



of event. 'I enjoy athletics as I end up at the big tournaments – seeing Usain Bolt tearing down the 100m track is thrilling. But I'm one of those guys who picks up a paper and turns straight to the back. I just love sports.'

Although he likes all sports, Adrian does admit that some sports are more challenging than others. Citing the equestrian events at the Olympics as one example, Adrian says he had to learn the rules in order to achieve successful photographs. Golf, too, can be tricky. 'From a physical aspect, you have to be on the

course from 7am and traipse around the course multiple times with numerous players,' he says.

A leisurely stroll around the golf course might sound like a great way to spend a day, but Adrian and his fellow photographers carry all their own gear – which includes multiple heavy telephoto lenses, wet-weather gear and even their lunch! 'Sometimes with events like this I work with a team of photographers, and we'll highlight which players we need to cover and then we divvy up the pie so we all know what we





have to capture,' he says.

With the Winter Olympics only weeks away, Adrian's next project is looming, and he is genuinely excited by the weeks of hard work he's about the face. 'I'll get to see lots of sports that I don't usually get to see,' he says. 'In the past, I've covered snowboarding and the freestyle events. This time, I'm going to have a go at something different. I haven't had it confirmed yet, but I've asked to cover the indoor figure skating, speed skating and ice hockey, among other events. It is nerve racking, as I have done the same events for years and this time I won't know exactly what is expected of me. I won't be losing sleep over it, but I'll still be nervous, as I have to discover what makes a good skating picture, since I haven't done it before, although I have photographed ice hockey in the past.

'However, no matter what you are

photographing, the principles remain the same – you need to be alert and to be ready for anything that happens. Think about composition and make sure your images stand out from the crowd. I'm an old-school photographer. I think about the rule of thirds and the way light falls on the subject. I look to position myself so my subject will be backlit and there will be a nice clean background. Mix all that in with someone really reacting to winning a race, and all the ingredients for a great sports photo are there! Depth of field, shutter speeds and composition are all going through my mind in a second.'

Adrian's final words of wisdom to those amateurs looking to expand their skill set are simple. 'Make sure you are familiar with your equipment,' he says. 'You have to make adjustments quickly, quite often in a fraction of a second, so you need to know what your camera can do. You need to try

Above:
Competitors
in the ski cross
competition,
Winter Olympics,
Vancouver, 2010

to fill the frame, so a long lens is really useful and this helps to isolate the subject from the background. Finally, persevere and practise – sports photography skills don't always come easy. We all have to keep trying.'

So, if you're thinking about giving sports photography a go, why not follow some of Adrian's advice, get yourself down to your local sports club and start looking for the winning shot? **AP**

THE SPORTS PHOTOGRAPHERS' KIT BAG

ALTHOUGH you might think Adrian and fellow sports photographers carry masses of kit wherever they go, you can make do with a few simple bits.

'If I could take only one lens to an event, I, along with 90% of other sports photographers, would take a 400mm f/2.8,' says Adrian.

'However, my typical set-up for a sporting event includes two Canon EOS-TD X cameras and an EOS-1D Mark IV. I use the Mark IV as a remote camera, and trigger that with a PocketWizard triggering system. On this will be a 17-35mm wideangle lens. The camera around my neck will have a 70-200mm and the one next to me on the ground will have a 400mm lens attached. That configuration works for most events, although cricket might require a 500mm.'

Left:
Wolverhampton
Wanderers hit the
back of the net
during an English
Premier League
match against
Tottenham
Hotspur,
2010-11 season



To see more of Adrian's work, visit his website at adriandennis.com



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Birmingham library
1 Birmingham's new library
looks spectacular at night.
Ian has done a great job of
capturing the colours
Canon EOS 6D,
24-70mm, 20secs
at f/16, ISO 400, tripod

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Ian Younger Warwickshire

Ian started taking pictures when he was 11 years old using an old box camera and is now lucky enough to work as a photography tutor. Although he is a born landscape photographer, Ian will turn his hand to any photographic subject – except weddings. 'A beautiful landscape will always be there, but with a wedding you only get one chance to get it right,' he says. To see more of Ian's images, take a look at his website at www.lakelandphotoscapes.com.

Eilean Donan

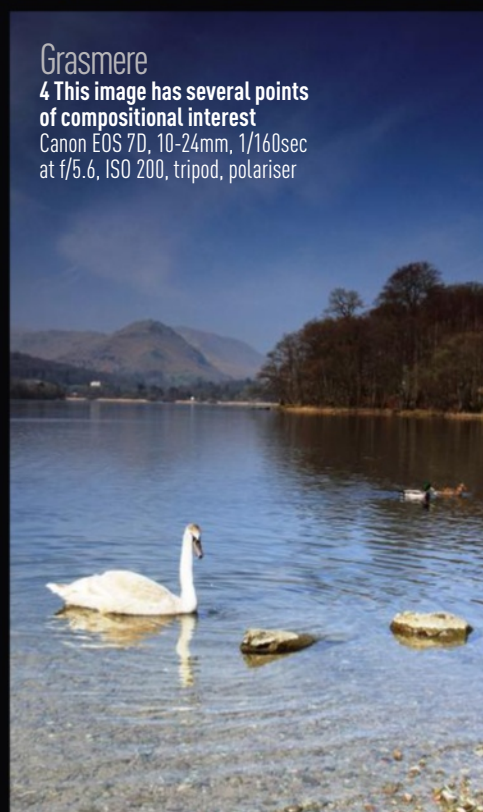
2 The castle sits nicely on a third
Canon EOS 6D, 24-70mm, 1/20sec at f/8, ISO 200, tripod

Ullswater

3 A great shot of autumn colours
Canon EOS 7D, 10-24mm, 0.5sec at f/22, ISO 100, tripod, polariser, ND grad

Grasmere

4 This image has several points of compositional interest
Canon EOS 7D, 10-24mm, 1/160sec at f/5.6, ISO 200, tripod, polariser





EDITOR'S CHOICE

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Chris's shot has a real graphical quality thanks to the strong diagonal line running across the frame and the fine, uniform tiling. What really finishes this image off, though, is the man's head popping over the wall and his distant gaze. This is a striking street capture – *Phil Hall, technique/features editor*

Chris Webb London

'Originally I wanted to be a painter,' Chris explains, 'but the immediacy of photography was something that suited me better.' Chris's favourite genre is street photography because people and the things they do are what interest him most. 'I love the idea of capturing a moment in time,' he says. To see more of Chris's images, visit www.dagswebb.co.uk.

Disembodied

1 This shot of a man on a station escalator is wonderfully surreal
Fujifilm X100S, 35mm, 1/90sec at f/5.6, ISO 1000

Canary Wharf

2 This is a creative use of a reflection
Fujifilm X-E1, 18-55mm, 1/500sec at f/5, ISO 800, tripod



Relaxing

3 This shot of a man relaxing in a Berlin park presented Chris with the challenge of contrasting light and shadow
Fujifilm X100S, 35mm, 1/400sec at f/9, ISO 1600

Bank/Moorgate

4 Chris has made excellent use of leading diagonal lines, cleverly offsetting the tunnel mouth from the centre
Fujifilm X100S, 23mm, 1/80sec at f/3.6, ISO 1000

Berlin Park

5 This is a fantastic painterly shot. Chris has gathered a huge amount of light to make the sky completely clean of detail and enable the silhouettes to stand out
Fujifilm X100S, 35mm, 1/30sec at f/2, ISO 3200





Sue Burton Lancashire

Sue's interest in photography, which began with a box Brownie camera when she was a child, kicked fully into gear with the advent of digital imaging. She began shooting landscapes, but quickly progressed to monochrome and macro. 'I enjoy being able

to capture the elements in nature that we are unable to see, like individual drops of water in a waterfall,' she says. In the future, Sue would like to travel around Europe to shoot landscapes. To see more of her images, visit www.sueburtonphotography.com.

Grasses

1 The macro function on the Olympus M lens allowed Sue to get the detail of the grass
Olympus OM-D E-M5, 12-50mm, 1/13sec at f/11, ISO 200, tripod, cable release, portable studio, Plamp

Sweet angelica leaf

2 Sue used focus stacking to capture in detail the full length of the angelica leaf
Olympus OM-D E-M5, 12-50mm, 1/30sec (multiple exposures) at f/11, ISO 200, tripod, cable release, portable studio, Plamp

Foxglove

3 The white background is a nice touch that lets the colours of the foxglove really pop out in the frame
Olympus OM-D E-M5, 12-50mm, 1/60sec at f/8, ISO 200, tripod, cable release, portable studio

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Rankin: 25 years on

Having spent the past 25 years taking portraits of the world's most famous faces, **Rankin** has become almost as famous himself. **Richard Sibley** asks him about his career, his photographs and what has changed since he started

PRACTICALLY any photographer or photography lover will know the name Rankin, the alias of John Rankin Waddell. A portfolio of unique, instantly identifiable portraiture has established Rankin as a master in the field, but something you might not know is that Rankin is much more than just a photographer – music videos, television documentaries and a number of magazines are all strings to his bow.

Rankin co-founded *Dazed & Confused* magazine with Jefferson Hack in 1992. Since then, he has gone on to launch other magazines, including *AnOther*, *Rank* and most recently *The Hunger*. His television work includes *Seven Photographs that Changed Fashion* and *America in Pictures: The Story of Life Magazine*, while his photographs have appeared in *Vogue*, *Elle*, *Esquire*, *Playboy*, *Q* and *Vanity Fair*, as well as on numerous album covers and advertising campaigns.

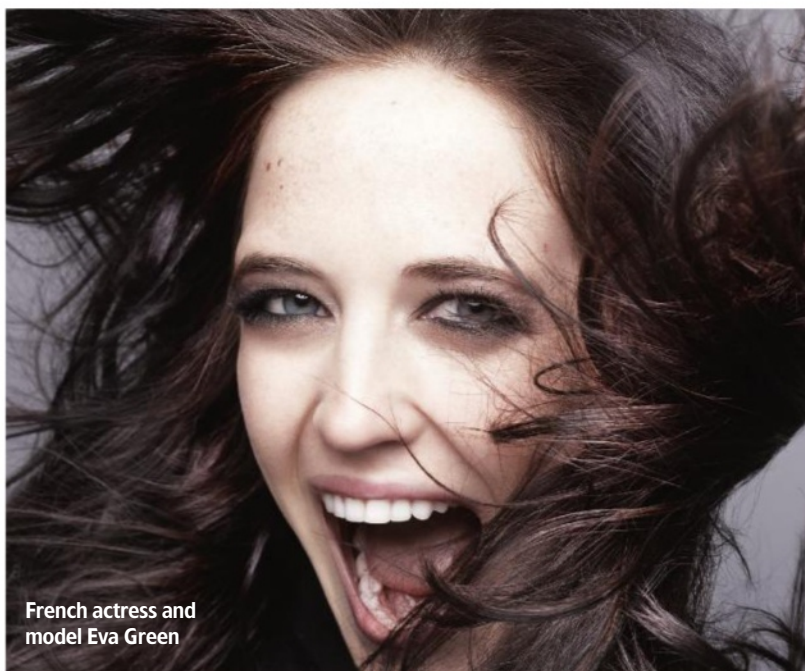
Over the past 25 years, Rankin has photographed some of the world's most famous people, including David Bowie, the Rolling Stones, Kate Moss, Damien Hirst, Tony Blair, Kevin Spacey, Cristiano Ronaldo, Terence Stamp, Daniel Craig, Madonna, Mikhail Gorbachev and Queen Elizabeth II, to name but a handful.

But it isn't just portraits of the rich and famous that he takes: he has also worked with a number of charities, including Oxfam in 2008 and 2009, when he visited the war-torn Democratic Republic of Congo to photograph the lives of people struggling through years of conflict.

As prolific in books as he is in magazines, Rankin has published over 30 volumes of his work. His latest, *MORE*, is a retrospective that looks back over his whole career, and we felt this was the perfect opportunity for a Q&A with Britain's leading portrait photographer.

Q As a professional photographer, what do you feel has changed the most over the past 25 years?

A I guess the digital revolution has changed everything. Information is so readily available these days and constantly evolving at an incredible rate. The internet has helped democratise the industry – everyone and anyone can promote work and access content these days. Social media enables the creator and the viewer to communicate directly. I think this is great and I use social media all the time.



French actress and model Eva Green

These days, there's definitely a lot more pressure. You can't just do your day job. You have to network, bring in new business and essentially bin the job description! It's a more organic approach to a job. People rising through the creative industries these days seem to appreciate things more – in their work and their interactions (at least with me). It's good to have a healthy disrespect and an individuality, especially if it comes with humility and a work ethic based on hunger!

Q How has digital photography changed the way you work? Do you use film at all?

A I have fully embraced the digital era and, to be honest, I'm not sure I could go back. Digital photography is more collaborative and allows everyone to get involved and be part of the process – the models, stylists, hair stylists and make-up artists all get to see their work in real time. I can edit what I'm shooting, while I'm shooting it, which helps me to work more efficiently. Digital post-production enables me to achieve effects in seconds that would take ages to achieve manually. But I still like film and I do occasionally experiment with Polaroid, but I have to say that for me, digital is the best medium. I guess I like to see the

images develop on set rather than just get final contacts from a darkroom.

My camera of choice is the Leica S-System – it's easier to use, the lenses are the best in the world and the file sizes and detail are closer to a medium format than a 35mm. They're just the best for what they are.

Q With so many photographs, how did you even begin to start compiling *MORE*?

A Selecting which images to include in a book is a bit of a weird process – I tend to imbue them with personalities so it feels like I'm somehow abandoning the ones I leave out. That said, over the years I have learned to be a very strict editor, which definitely is a result of working in publishing.

I edit with one other person, my editor Liza – she knows the work pretty much inside out. My usual tack is to revise and revise and revise some more. It's all about gut instinct and what feels right. The process can at times be quite therapeutic; doing something like this forces you to look at what you've done and who you are. I guess you could describe *MORE* as a greatest hits album of my favourite shots.





British actor
Tom Hardy, shot for
Dazed & Confused
magazine, 2011

American actress, model and singer Scarlett Johansson, shot for *Elle* magazine, 2013



ALL IMAGES © RANKIN

➡ **Q If you could pick just one photo to be remembered by, which one would it be?**

A Tough decision! I feel too loyal to them all and there are far too many to choose from. I guess one that really sticks in my mind would be a panoramic shot I took of a whole community on my trip to Africa with Oxfam.

We went there, not just to take pictures of people, but also to carry out workshops and give everyone their own print. It was such an amazing trip, and while we were there we did a private view in the square of a camp just outside Goma. Literally hundreds of people turned up wanting their picture taken. It was complete mayhem and my only solution was to try to take a panoramic shot of everyone. People were going crazy, fighting to get to the front. I just started photographing them in sections one after the other. The eventual image really is nuts. All the kids kept moving along as I did so they could be in as many shots as possible. When you see the final panorama there are people in the beginning who are also in the end.

Just as we were leaving, a guy I'd photographed came up to me and said that he'd use the photo on his coffin when he died – it blew my mind, it was such a compliment.

Q Which piece of work has given you the most pleasure?

A My favourite subject to shoot is my wife, Tuuli. I love working with her, she feels very much at ease with me, and trusts

my ideas and instincts so she makes the perfect subject.

I'd also say that Rankin Live was an incredible experience. It's the biggest project of my career to date – a mammoth interactive spectacle and exhibition. For seven weeks I shot one member of the public approximately every 15 minutes during the shoot day. We retouched, printed and hung every image within an hour of the shutter being fired. As a result, I photographed more than 1,600 Brits, before touring in Mexico and New York as well. It is probably one of the most challenging projects I have ever taken on – looking back, it was an incredible experience and the whole team felt a real sense of achievement by the end of it.

Q Do you differentiate between commercial work and personal projects in terms of the starting point/idea?

A No, not at all. My approach to both commercial and personal projects is very simple – I always strive to take the best photograph I can, no matter who or what it's for. I always put 100% of myself into every project and never allow myself to deliver any less. For me, the commercial work that I produce with my creative content agency The Full Service is just as important as the personal projects I develop.

Some people are convinced that working for a client restricts you creatively, which to some extent is true, but sometimes it isn't at all. I've found that some of my boldest work has been commercial – if the client trusts your vision and is willing to work

collaboratively, there's nothing stopping you from creating original commercial work that provokes discussion and excites you. I love doing ads and creating imagery that not only talks to people, but also gets them talking among themselves.

Q When you are taking a person's portrait, do you work with any preconceived ideas about them, or do you try to start with a clean slate and capture that person at that moment?

A When someone is properly famous and you have seen a lot of their work, you can't help but have certain expectations of what they will be like. That said, I never let any preconceived ideas affect the way I see that person through the camera lens. I want to connect with their off-duty self – not the image of them that has been created by publicists and those around them. I'd rather connect with them as human beings, you know, as opposed to how famous and well known they are.

The way I try to capture people is the way I see people. Hopefully, that comes across when you look at the images. I like to get people off that celebrity pedestal whenever possible! My dad always taught me to treat everyone as equals, so this has been a pretty good mantra to live by and it's worked out well so far.

Q How do you make the subject relaxed and at ease? Does it work the other way – have you made someone a little uncomfortable to get a certain reaction?

A In order to truly connect with someone, you need your subjects to feel comfortable and at ease in your presence – part of my job is to help the nervous person in front of the camera relax. I often use humour to do this, and I'm happy to tell anecdotes or poke fun at myself if it deflects some of the attention from them. I like to break down the barrier and get inside their heads.

I would never purposely try to make a subject feel uncomfortable to get a shot – I'm pretty sure the result would be terrible. People need to feel comfortable in order to let down that barrier and allow you to capture who they really are.

Q Has your increased exposure made it easier or more difficult when photographing your subjects? Has there been a noticeable change?

A No, not really. Although I think people tend to trust me more now that they are familiar with my work and let me try out ideas; when I was more unknown, people couldn't picture what I was getting at. That said, some subjects are more nervous around me now that I am better known – this usually subsides pretty quickly, though, when they realise that I'm pretty down to earth and human! However, a friend of mind told me yesterday I was really bossy! **AP**



To see more images by Rankin, visit rankin.co.uk. *MORE* is available now, published by teNeues, priced £70 (ISBN 978-3-8327-9708-9)

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The next generation

World Press Photo's Joop Swart Masterclass is at the cutting edge of the future of photojournalism. **Jon Stapley** talks to student **Diana Markosian** and master **Donald Weber**

A LOT of successful people, in photography and elsewhere, would have you believe they did it all themselves. Nothing but hard graft and elbow grease, thank you very much. Of course, it's almost always nonsense. No matter what their level of talent or diligence, there comes a point where everyone needs a helping hand.

The Joop Swart Masterclass, now in its 20th year, is all about giving a leg-up to young photojournalists by bringing them together with people who are long experienced in the field. And, as Joop

Swart master and professional documentary photographer Donald Weber explains, at the moment such help is more important than it has ever been.

'A lot of people are struggling right now,' Donald says. 'If you're a young photographer and you're not quite sure what to do or where you're going, or what's happening in the industry, this is one of the few places you can look towards.'

A small number of promising photojournalists are selected, and with tuition from a group of experienced masters

such as Donald, they develop individual essays based around a unifying theme, which this year was simply 'Hope'. It's a hugely collaborative process, with regular individual consultations between masters and students. The results have been brought together in the book *Next #3*, wherein each student's product is given space to shine.

One such student is 24-year-old Diana Markosian. Born in Russia and raised in the USA, Diana, having already made her mark as a documentary photographer in such diverse realms as Russia's North Caucasus mountains and the Wakhan Corridor in Afghanistan, was ready and eager to absorb the unique lessons the Joop Swart Masterclass would offer her.

'As a student, you're on the same level as everyone else,' says Diana. 'That's a really special feeling. I'm not

Diana Markosian's project documented her time spent attempting to reconnect with her father, pictured here



trying to compete with any of the other photographers; I'm there to learn and to grow. I'm not trying to prove anything. At what other point are you given that opportunity?'

DIANA'S PROJECT

When you think of photojournalism, you might picture someone charging into a war zone with a camera in hand or a packed press scrum beginning to get ugly outside whatever building Kate Middleton happens to be occupying. However, in reality a photojournalistic project can be an intensely personal endeavour, and no project from the Masterclass better epitomises this than Diana Markosian's photographs.

Titled 'My Father, The Stranger', the project documents Diana's reconnection with her long-estranged father in Armenia after she successfully tracked him down. A series of almost ghostly black & white images from Diana's time with her father's family, its power comes through its subtlety and complexity. There's no big moment of reconciliation, no real great discovery of the meaning behind her father's absence. He simply is who he is, and that's how Diana's camera portrays him.

'I'd never planned to turn this into a project,' Diana explains. 'I just wanted to find my dad, and photography gave me the tools and the excuse to spend more time with him than personally I might have wanted.'

The theme of the collection, as we've mentioned, is hope. You might challenge how Diana's story relates exactly to this theme, as there is no grand epiphany in any of the images that promises a great relationship between her and her father in the future. Indeed, she admits in the book that while calling him 'Papa' is something she'd love to be able to do, she isn't quite there yet. So we put the question to both Diana and Donald – how does such a project relate to the theme of hope?

'I define hope as taking a situation and working or looking at it differently,' Diana says. 'So for me, originally I was so scared of my dad, this was the biggest fear of mine,

Right: This image shows Diana's father and mother together in happier times

Far right: Diana's father was a transient presence, being there one day and gone the next



© DIANA MARKOSIAN

Below left: Ali Ali's project followed a Palestinian refugee camp

Below right: Peter DiCampo visited the forgotten apparatus of aid work in Africa

Below far right: 'My First Rifle' by An-Sofie Kesteleyn explores the nature of childhood fear and insecurity

and to confront that within myself was, for me, working to see it differently.'

Donald surprised us by professing that he found Diana's to be one of the easiest projects to relate to the theme of hope. As he explains, it's not immediately obvious, but there are deeper, subtler ways in which a project titled 'My Father, The Stranger' can be construed as hopeful.

'I find it hopeful precisely because she didn't make any connection with her father, but found an answer as to why her father is the way that he is,' Donald says. 'When a mother loses a son in war, there's a sort of closure when the body is returned because at last there's something to bury. That's

what I found with Diana's story, like: "At least I have something to bury, at least I have something now of my father when for the past 20 years I had no idea." To me, that's what that hope was.'

Diana spoke extensively with Donald regarding the project during the Joop Swart Masterclass, and frequently they would find themselves discussing the emotions and the story of her essay rather than the mechanics of the visuals or indeed the photography.

'It wasn't about a photographic exploration, it was a personal exploration, and I'd say you've got to have somewhat of a personal stake, a commitment to your story,' Donald says. 'Diana absolutely had that,



© ALI ALI



© PETER DICAMPO



© AN-SOFIE KESTELEYN



© DIANA MARKOSIAN



in her quest to find a connection with her father that was missing for so long.'

THE COLLECTION

Diana's project is just one of 12 in *Next #03*, and every one provides a stimulating examination of the theme of hope, many in ways you don't quite expect. There's Ali Ali's journey through Palestinian refugee camps and Peter DiCamillo's 'Catalogue of Dead Aid', examining the abandoned apparatus of well-intentioned but ineffective aid work in parts of Ghana, taken from the photographer's experience as a Peace Corps worker. As Donald points out, the



Next #03 by World Press Photo, Schilt Publishing, £12.50, paperback, 160 pages, ISBN 978-9-053-30804-2

selection is wonderfully international.

'It's nice to see how other cultures react to stories within their own communities,' he says. 'There's a diversity of ways of storytelling that I hope continues. The Masterclass has always been international, but some years more than others it has tended to skew more European and American. I think this year they were quite pleased with the results.'

One of the most striking examples of unique storytelling comes near the book's beginning, with An-Sofie Kesteley's series 'My First Rifle'. Taking a non-partisan but unique perspective on the fierce debate of gun ownership in the US, Kesteley took a road trip across the country meeting and photographing children with 'Cricketts' – rifles designed specifically for children. The photographs of children proudly bearing their miniature firearms, many of which are customised with pink casing, are juxtaposed with the children's drawings of the things they are most afraid of. This, for Donald, is the key to the project's success.

'If it was just the kids with the guns it wouldn't have been as successful,' he says, 'but with the pictures of the fears, to me it becomes universal. It's not just a critique of America and the obsession with guns – although that's part of it – but something a child in the UK could see and relate to, because they have the same fears too.'

ALL CHANGE

When we spoke to Diana, she was in Burma, hard at work on her next photographic assignment. Although both

her project and her experience in the Masterclass were as much about her personal development as photographic, Diana's photography has clearly benefited enormously from the experience.

'I'm always thinking about what's next,' Diana says. 'The way I'm trying to change how I work is by slowing down, being more present and thinking of the narrative in more of a longform way. This project has been longform over one year, but sitting down with people like Donald has got me thinking it could be a ten-year project, a lifetime. The Masterclass has got me slowing down and learning to take time with my work.'

While Diana may want to slow things down, the Joop Swart Masterclass is showing no signs of doing so. Masters like Donald are already looking towards the next generation of photographers to guide, especially in an era when the future of photojournalism seems increasingly nebulous.

'So much has changed in those 20 years since the Masterclass began, it's been a tumultuous wave of uncertainty,' Donald says. 'For me, that's the main part of what the Joop Swart is about. It's like a lighthouse in the mist, or like the green light across the bay at the beginning of *The Great Gatsby*.'

Ultimately, as Donald puts it, the Joop Swart Masterclass is a beacon that shines so brightly to photographers because of the quality of work associated with it. If young creative photojournalists like Diana and her colleagues keep on coming, there's no reason it won't keep on shining for a very long time indeed. **AP**





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ESTONIA is an up-and-coming destination for wildlife photography. The country boasts fantastic species such as European lynx, wolves, white-tailed eagles, wild boar and elk – all of which you may get the chance to photograph if you visit Estonia this winter.

Visit Estonia, Estonian Nature Tours and *Amateur Photographer* are giving one lucky photographer the chance to visit Estonia this March to spend five days alongside top wildlife photographer and AP contributor Luke Massey photographing white-tailed eagles.

Spending two days in a specialist hide, you will have eagles feed in front of you throughout the day. Ravens, foxes and even wolves also visit the hide!

When not in the hide, you'll be exploring the local area hoping to find elk, beavers, owls and many other fantastic animals.

HOW TO ENTER

To be in with a chance of winning this fantastic prize, all you need to do is send us your best winter wildlife photographs (up to a maximum of five) by Monday 17 February 2014. Visit www.amateurphotographer.co.uk/estonia and follow the links to upload your pictures. After the closing date, the winner will be chosen and contacted by Wednesday 19 February 2014.

The winner must be available to travel to Estonia from 10–14 March 2014 and the prize includes return flights from the UK, accommodation, food travel within Estonia and guiding.

If you're not lucky enough to win, you can still visit this stunning location this winter. Visit the Estonian Nature Tours website at www.naturetours.ee/?page=3480 for details



© REMO SANISAR



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Estonian Nature Tours

Estonia
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www.visitestonia.com



Visit www.amateurphotographer.co.uk/estonia for details about how to enter
The closing date for entries is Monday 17 February 2014

Appraisal



Expert advice, help and tips from Chris Gatcum

Magazine vendor Mark Pearce

Olympus XZ-1, 65mm focal length equivalent, 1/80sec at f/2.2, ISO 100



PICTURE
OF THE
WEEK

‘There are few complaints from a technical standpoint. Mark’s choice of focal length has ensured minimal distortion, the exposure is full and the colours are neutral’

MARK took this environmental portrait while he was in Paris, telling us that he ‘began taking a shot of the newsstand from a distance, when the vendor invited me over to take his portrait’. Finding such a compliant subject isn’t always easy, especially if there’s a potential language barrier in the way, but a willing subject will invariably lead to better images. The reason for this is because it allows a rapport to be established between the photographer and the subject, which has multiple benefits.

In this instance, it has meant that Mark didn’t need to skulk around ‘snatching’ shots from a distance. Instead, he could take his time to set his camera and get in close to fill the frame – a crucial consideration when you’re using a camera with a modest zoom range. He perhaps also had the option to adjust the pose if necessary, as well as the freedom to shoot several images to get the one he wanted.

‘I was trying to surround the vendor with his magazines, so that the rectangles behind him would be pleasing to the eye,’ explains Mark. ‘It turned out far better than the distance shot I’d originally planned!’ It doesn’t surprise me that this is more successful than Mark’s distant shots, as having a subject (as opposed to a ‘target’) also enables eye contact to be established, which really shouldn’t be underestimated.

Indeed, the willingness of the subject has meant that Mark could take the shot he wanted. I particularly like the framing, which really focuses the viewer’s attention on the subject. Like the magazine vendor, we are ‘trapped’ in the confines of the kiosk, with magazines on all sides adding to the claustrophobic feel.

There are few complaints from a technical standpoint, either. Mark’s choice of focal length has ensured minimal distortion, the exposure is full (although I would have opted for a slightly smaller aperture setting to increase depth of field a little) and the colours are neutral. You can’t really ask for much more.

If I have one very minor criticism, it’s perhaps that the contrast is a little lacklustre. A modest boost using Levels or Curves would give the image a little more punch, and I’d also consider adding a slight vignette as well, just to hold the edges. Apart from that, there’s nothing to add, other than the cooperation from Mark’s subject has helped him become my picture of the week.



WIN

The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

*PRIZE APPLICABLE TO UK AND EUROPEAN COUNTRIES/CONTENTS OF BAG NOT INCLUDED

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

ICONIC PHOTOGRAPH | PHOTOGRAPHER | CAMERA

Young people relax during their lunch break along the East River while a huge plume of smoke rises from Lower Manhattan after the attack on the World Trade Center



© THOMAS DREPKER / MAGNUM PHOTOS

September 11, 2001 by Thomas Hoepker



Thomas Hoepker's photograph is one of the most controversial images to emerge from the tragedy of 9/11, writes **David Clark**

AT FIRST glance, the picture (left) almost looks like an everyday scene: a group of people sit chatting by the water's edge on a sunny day. The atmosphere appears relaxed and two of them seem to be smiling. Then, in the distance, you notice the thick smoke billowing across the sky.

When you realise that the city in the background is New York and that the date is

11 September 2001, the picture takes on a completely different significance. The smoke is coming from Lower Manhattan, where the Twin Towers of the World Trade Center have just collapsed after being struck by passenger aircraft hijacked by Al-Qaeda terrorists.

Across the water the city is in chaos as panic-stricken New Yorkers run for their lives. Almost 3,000 people died in the ruins of the World Trade Center, yet for these people life seems to be going on the same as ever.

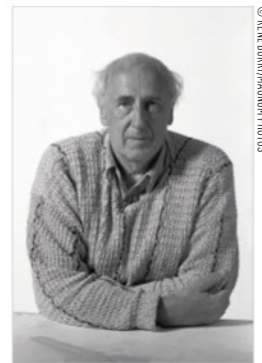
The picture was taken by 65-year-old German-born photojournalist Thomas Hoepker. A senior member of the Magnum agency, he had photographed stories for magazines since the early 1960s and had lived in New York for many years.

Hoepker was first alerted to the 9/11 attacks when he received a phone call from the Magnum office. He watched the images on TV, 'horrified and paralysed', then decided to drive through the New York boroughs of Queens and Brooklyn.

'Eventually I came to a spot on the East River with a good view of lower Manhattan and a group of young people sitting between trees,' he wrote in the book *Magnum Contacts* (2011). 'I snapped three images, instinctively, then drove on and forgot about the scene. Later, still in a daze, I walked across the Manhattan Bridge, getting some shots of the smoke-filled sky, but I never made it to Ground Zero: the police had cordoned off the area.'

Other photographers were much closer to the centre of the action. They captured dramatic images of people trying to escape the scene or jumping from the blazing World Trade Center. Some recorded the catastrophic sight of the Twin Towers collapsing or the silent, eerie aftermath. Hoepker's pictures, shot from a distance, don't have the same immediate impact.

When he saw what he called the 'great, shocking, touching' pictures made by some of his Magnum colleagues on that day, Hoepker



Magnum photojournalist Thomas Hoepker

© REBE BURR/MAGNUM PHOTOS



Thomas Hoepker's transparencies taken on the day of the attacks on the World Trade Center

Events of 2001

20 January

George W Bush becomes the 43rd US president, succeeding Bill Clinton

26 January

An earthquake kills almost 20,000 people in Gujarat, India

20 February

Beginning of the foot-and-mouth outbreak in the UK, which causes a crisis in agriculture and tourism

13 May

Silvio Berlusconi becomes prime minister of Italy for the second time after winning the general election

7 June

The Labour Party, under Tony Blair's leadership, wins its second successive election with a huge majority

11 September

Terrorists hijack four passenger airliners and crash two of them into the World Trade Center and one into the Pentagon. A fourth plane crashes in Pennsylvania

7 October

The United States and its allies invade Afghanistan with the stated aim of removing the Taliban from power

23 October

Apple Inc first introduces one of its most instantly recognisable products: the iPod

12 November

An American Airlines flight crashes in New York shortly after take-off, killing all 260 passengers

felt he 'had done a pretty bad job in comparison'. He chose some of his images to present in the agency's book on the terrorist attacks, *New York September 11*, but the transparency showing the group of people was not among them.

Hoepker filed it away, feeling that the apparent indifference of the people in the picture contradicted the shock and outrage expressed around the world. Not until 2005, when it was found by the curator of Hoepker's retrospective exhibition and included in the show, was it seen by the public.

It was subsequently printed in David Friend's book *Watching the World Change* and was instantly controversial. Since then, it has become Hoepker's best-known image and one of the most famous pictures of 9/11.

The picture is rare among these images because it's not just a record of the day's catastrophic events. It's a picture that has emotional as well as physical distance from the subject and is open to interpretation.

One of the first journalists to respond to it, in September 2006, was Frank Rich in *The New York Times*. 'Mr Hoepker's photo is prescient as well as important – a snapshot of history soon to come,' he wrote. 'What he caught was this: traumatic as the attack on America was, 9/11 would recede quickly for many. This is a country that likes to move on, and fast. The young people in Mr Hoepker's photo aren't necessarily callous. They're just American.'

Hoepker himself, in *Watching the World Change*, had commented on the attitude of the people in the picture. 'They were totally relaxed, like any normal afternoon,' he said.

'It's possible they lost people and cared, but they were not stirred by it.'

Rich and Hoepker's remarks brought a critical response from others who questioned the idea that these people didn't care about what was happening. One of those to respond, on the online magazine *www.slate.com*, was artist Walter Sipster, who is the man on the right of the image.

'We were in a profound state of shock and disbelief, like everyone else we encountered that day,' he wrote. 'Had Hoepker walked 50 feet over to introduce himself, he would have discovered a bunch of New Yorkers in the middle of an animated discussion about what had just happened. He instead chose to publish the photograph that allowed him to draw the conclusions he wished to draw.'

Whether Hoepker's image is seen as criticising the people in the picture or commenting on how quickly we all move on from such tragedies, it raises interesting questions about how we interpret photographs. Some would argue it is unfair for images of a fleeting situation, from one person's point of view, to be used to draw conclusions about individuals or society in general. Others would say pictures can have a symbolic significance, regardless of what the people shown were thinking or feeling.

'So does the image tell a lie?' asks Hoepker in the *Magnum Contacts* book. 'Maybe it is deceiving,' he admits, 'but for many it has become the ultimate symbol of a peaceful world, which is suddenly shattered by a horrific act of terrorism, on a sunny day that changed the world.' **AP**

FURTHER INFO

Books *New York by Thomas Hoepker* (published by teNeues, 2013) includes a wide range of his images of the city. *Watching the World Change: The Stories Behind the Images of 9/11* by David Friend (published by Farrar, Straus and Giroux, 2006) chronicles the day in pictures.

Websites To read more of the debate surrounding this picture, visit *www.slate.com* and search for 'Thomas Hoepker.' More of Hoepker's images can be seen on *www.magnumphotos.com* and video interviews with him are available on *www.youtube.com*.

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SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market

Studio backgrounds

Andrew Sydenham looks at a selection of specialist backgrounds for the studio snapper

Colorama paper backgrounds

From around £35 (1.35x11m)

www.colorama-photo.com/paper-backgrounds.php

Seamless paper backgrounds define the look of a photo studio as much as the lighting and cameras that adorn it. Colorama has one of the widest ranges of paper backgrounds available, with 55 colours and five sizes from 1.35–3.55m in width and rolls running to 50m in length. The wider and longer rolls are limited to the most common colours, mainly black, white and grey. Colours with evocative names like larkspur and rose pink can be selected from the range to match or contrast with just about any product or garment, and their quality and consistency make them indispensable for all types of photography.

I prefer paper backgrounds for portrait and fashion work as they light well, with the subject to background distance disguising any texture or grain that might be visible in close-up. For still-life and product work, white, grey and black are indispensable. It is worth mentioning that although durable, this paper marks very easily so shoes should be removed when walking on it.

Lastolite Urban collapsible background

£165 (1.5x2.1m)

www.lastolite.co.uk

The Urban collapsible background behaves exactly like Lastolite's well-known light reflectors, with its integral pop-up metal frame folding down into a circular zippered case for easy transport or storage. The size when fully extended is 1.5x2.1m, which is perfect for a three-quarter-length portrait but a little tight for full length.

The backgrounds are double-sided and available in red brick/grey stone, corrugated/metal, rusty metal/plaster wall and distressed paper/graffiti finishes. They are perfect for creating an instant outdoor look in the studio or on location without having to worry about the weather or searching out that perfect corrugated iron shed. The images are screen-printed onto muslin and the pattern has a drop-shadow effect that simulates daylight and gives a realistic outdoor appearance.

The construction is robust and should survive repeated use. Spots of dirt can be cleaned with warm water and a mild detergent.

Westcott Modern Vintage backdrop – Onyx

Price £99 (2.7x3.6m)

fjwestcott.com

From Westcott's range of six vintage backgrounds, the Onyx is a 2.7x3.6m seamless backdrop with a pocket sewn in along the short side for easy hanging from a pole. The material is a heavy-duty matt fabric with a pattern embossed into a very thick velour material, and the surface picks up no reflections or highlights, so lighting angles or distance will never be an issue. The background is designed to give an 'out-of-the-box' classic look to portrait and wedding photography. Although I was initially sceptical about its curry-house wallpaper look, models and garments stand out very well against it, and with a shallow depth of field employed the pattern looks very effective.

The background does tend to crease if not rolled away carefully, but steams back well. Also, the flock surface attracts dust and lint after time, so the supplied lint cloth is sure to get plenty of use. It is a good size for small group portraits and would be a useful addition in a busy portrait studio.

XL Studio Lighting Duo vinyl backgrounds

£129.95 (2.7x6m roll)

www.xlstudiolighting.co.uk

XL Studio Lighting's Duo vinyl background features reversible black & white surfaces on a tough aluminium core tube. It is available in 2m, 2.7m and 2.9m widths, with roll lengths of 4m and 6m in the 2.7m width, the latter of which is on test. I'm always horrified by the amount of background paper I use every year and find the idea of an almost infinitely reusable material very attractive. The 600gsm vinyl is flexible and appears to be quite hard-wearing, with marks on the white side easily removed using a damp cloth. The black reverse side has an ultra-matt finish with a slight sheen to it, which is never going to give the deep blacks obtainable from velvet or black flock. However, provided the subject is at a reasonable distance and the light sources are well flagged, then very acceptable results are obtainable.

The white side differs from regular background paper as the surface has a slight texture that shows up in shadow areas, particularly when used for small product photography and macro work. The vinyl really comes into its own as a portrait background, being compact, forgiving to handle and quick to set up. It can be stored for long periods of time and is not susceptible to damp.

Creativity Backgrounds Tuf-Flock/Velour

Price £64.80 (1.5x7.3m)

www.photography-backgrounds.co.uk

Tuf-Flock/Velour is a light-absorbing background material in roll form, and is available in black, blue and red at 1.5m in width and 7.3m on the roll. The black background on test has quite astonishing light-absorbing properties and enables photographers to get an absolute black with no visible detail, exactly like shooting on velvet without having to worry about the nap or direction of light. I cut sections from my roll and used it to surround products on white backgrounds, which reduced the spill of light, thus increasing colour saturation and detail.

The flexible vinyl backing is very hard-wearing with the whole material standing up well to repeated heavy use. There is a tendency for it to attract lint and dust after a while, but this can be removed using finger tips and sticky tape.

Interfit graduated backgrounds

£55.39 (1.5x2m)

www.interfitphotographic.com

Interfit's graduated backgrounds are available in a range of six colours and measure 1.5x2m. They are designed to give a creative gradation to tabletop product photography without the need for sophisticated lighting techniques.

The foreground third of the material is white, where the product is placed, with the remaining two thirds gradating to colour. These backgrounds are useful for photographers wanting to offer a client a quick, easy solution for creative pack shots. They are also waterproof and can be trimmed to size easily with a craft knife and metal ruler.

The gradation is very even and uniform, and photographs well in all light sources. It also has a special non-reflective surface treatment to prevent unwanted highlights. Although reasonably durable, these backgrounds do require careful handling to get a reasonable working life out of them.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Google Nik Analog Efex Pro

We test a plug-in filter that simulates the look achievable from traditional camera types, including 'classic' and 'wet plate'.

AP 1 February

Nikon D3300

We take a first look at the entry-level, 24.2-million-pixel, DX-format D3300 DSLR with no optical low-pass filter

AP 1 February

CES round-up

All the latest product news from this year's Consumer Electronics Show in Las Vegas, USA.

AP 8 February

Fujifilm XQ1

Find out how Fujifilm's stylish latest premium compact camera fares in our comprehensive test.

AP 15 February

TESTBENCH: SIX OF THE BEST

Six of the best softboxes for flashguns are put through their paces in our two-page test.

AP 8 February

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AP guide to...

Cameras for landscapes

What's the ideal camera to use when taking landscape photographs?

Craig Roberts looks at what's available and offers a few pointers

CAMERAS have evolved significantly over the past decade, with high-quality, high-megapixel sensors now found in the current crop of digital SLRs. The pictures such cameras can produce are simply outstanding. These crisp, high-resolution images can produce huge prints or be used for publication at almost any size with perfect clarity. Landscape photographers now have the perfect tool for capturing our wonderful world in fine detail.

So is the digital SLR the ultimate all-purpose image creator and is this the only camera for the job? Does it outclass everything else before it or are there other models that each have their own benefits and may be even more suitable in the right situation?

If you want lighter, cheaper, classic or greater handling of dynamic range, there are many alternatives available that some of you may not have considered.

This picture was shot using medium-format film for a smooth gradation of tones that is more difficult to capture when shooting digital images

COMPACT SYSTEM CAMERAS

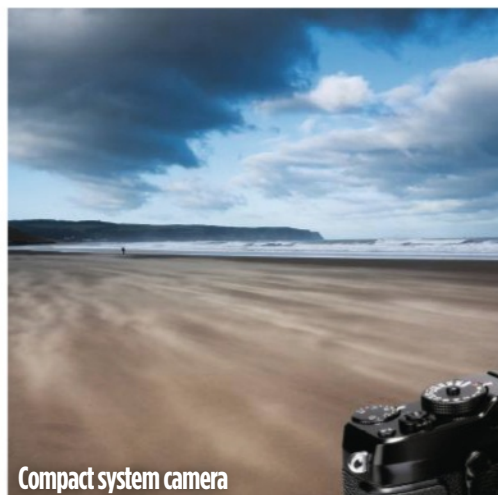
The buzzword in photography at the moment is 'mirrorless', and it's set to become a standard for future cameras. Unlike a traditional SLR, mirrorless or compact system cameras are designed like a standard compact camera and therefore do not have a mirror to enable the view through the lens to be visible in the viewfinder. Instead, they use a digital viewfinder and live view on the LCD screen to enable the scene to be composed. Some, like the Fujifilm X-Pro1, have a rangefinder-style viewfinder too, so they have the best of both worlds.

What all this means is that the cameras are much smaller and lighter than a digital SLR, as are the lenses, which makes them ideal for use when travelling or hiking. The smaller sensors they incorporate still produce high-quality images, and these cameras are giving DSLRs a run for their money. Sony has even just announced the Alpha 7 and Alpha 7R, with 24.3-million-pixel and 36.4-million-pixel full-frame sensors respectively, so you can see how these cameras are progressing.

These smaller compact system cameras have lots of other advantages, too. Some models, such as the Panasonic Lumix DMC-GX7 and Olympus OM-D E-M1, have articulating rear LCD screens – a feature not common in DSLRs – so they can be tilted for ease of framing on low-angle shots or used like a waist-level finder, as seen on medium-format film cameras, which is seen as a superior way of framing an image. The OM-D E-M1 also has another unique feature, which is live bulb, where you can see an image taken on B mode 'develop' at intervals during exposure on the rear screen. This is invaluable for creating perfect exposures in this completely manual mode.

As these cameras have much smaller imaging sensors, they capture a much greater depth of field at any given aperture. For example, f/8 on a mirrorless camera is equal to f/16 on a full-sized DSLR. This also means that you can use the optimum mid-aperture of a lens, where it performs at its best and still keeps everything in the scene pin-sharp. These cameras also have many more framing modes than a DSLR, so you can switch from rectangular to a square format at the touch of button and frame your scene in-camera, rather than guessing and cropping in post-processing.

It's not all good news, though, as some compact system cameras can't quite handle the dynamic range that a DSLR can, so filters are much more important in controlling contrast in a bright scene.



Compact system camera

Therefore, you must use the histogram more frequently to check whether or not the camera's sensor is coping. Also, some models don't even come with a built-in viewfinder, so your only choice for composing an image is on the rear screen, which in bright conditions is less than ideal.

To summarise, compact system cameras are lightweight alternatives with a host of new and interesting features.

SECOND-HAND SLRS

You may be forgiven for thinking that film is a thing of the past, but it's very much alive and well and still has an important role in landscape photography. The popular 35mm film was a great medium to work with and had the flexibility to produce high-quality results in a flexible camera, just as digital imaging does today.

Cameras that take 35mm film are available for a snip on internet auction sites such as eBay, and even the top-end, high-spec models sell for just a couple of hundred pounds. The great



Compact system camera

Above: Grab a lightweight CSC, such as the Fujifilm X-Pro1, and head for the shore or the hills to capture great images

Below: Use the benefits of exposure latitude of negative film in 35mm while you practise using a film SLR



Second-hand SLRs

advantage is that many of the models will work with your current crop of lenses too, so you only need a camera body to shoot film.

As 35mm film is the same size as a full-frame sensor in digital photography, once processed and scanned it can still rival cameras with 20-million-plus pixels in quality and detail. The other advantage is that there is a whole range of films to choose from. Transparency film was king in its day, and films such as Fujichrome Velvia produced results and saturation that digital imaging fails to match. Also, because the film produces the end result, you send it off for processing and you end up with a fully processed image or print with little effort – there's no steep learning curve of Photoshop to deal with here.

If you want much more flexibility in your images, you can choose negative film instead. Colour negative film has a huge dynamic range and can handle under or overexposure much better than transparency film. Therefore, there is less need to bracket images to produce perfect results. You can also try a variety of black & white negative films and shoot mono instead. Again, each film has its own characteristics, and you can choose grainy, fine-grain or high-contrast films and use each to tailor your results. Many post-processing software packages try to replicate these films on conversion to black & white in digital imaging, but here you are shooting with them directly.

You can also pick up older digital SLRs second-hand, which have fewer pixels but are still great cameras. One model to consider is the groundbreaking Fujifilm FinePix S5 Pro (pictured above left), which has a 12-million-pixel sensor that is acclaimed for its dynamic range and therefore able to capture an enormous amount of highlight detail. It is also amazing at capturing accurate skin tones and is therefore a favourite with wedding photographers, while its ability to capture a smooth gradation of tones is important in landscape photography. The camera takes Nikon F-mount lenses, so is an ideal choice for current Nikon users.





Second-hand medium-format camera

So, to the negative points – and I am not referring to the type of film! Film costs money, as does processing, so it's not as cheap as using a digital camera. Of course there's no previewing your image directly after capture, either,



so you won't see the results until the film is processed. You also need to add a lightbox to see the images, especially transparencies, to appreciate the results.

SECOND-HAND MEDIUM-FORMAT CAMERAS

A medium-format camera was always the ultimate goal if you wanted to shoot quality landscape photographs (without the added expense of using large format), and it was the format most professionals used before the switch to digital imaging. Medium-format cameras provide all the benefits of shooting film as described previously with the perfect camera for shooting landscapes.

Medium format meant quality. The format is around four times larger than 35mm and there is the choice of 6x4.5cm (645), 6x6cm, 6x7cm and 6x9cm formats. This larger film area means you're getting a much higher-quality image than on 35mm, with better control of the gradation of tones.

There are plenty of these cameras on eBay, and while you will have to pay more than you would for a 35mm camera body, you are buying top-quality equipment. Hasselblad (pictured above left) was the Rolls-Royce of cameras, and still is in many people's eyes. Hasselblad medium-format cameras used to cost several thousand pounds brand new, but you can pick up a body with standard lens, waist-level finder and film back for £500–£600 now. Once you use a Hasselblad, you may not want to go back to using your digital SLR! With the 6x4.5cm and 6x7cm formats, you will be

shooting a rectangular image just as you are used to doing with a DSLR. On a Hasselblad, however, you are shooting square. This means you can keep the square format or crop to a rectangle in horizontal or portrait format without turning the camera and with little loss in quality too.

Possibly the greatest appeal of this format is the overall effect it can have on an image. The square format produces a beautiful balanced photograph, where the equal-sided frame is symmetrical, which is replicated in the subject being captured.

A rectangular shape creates a certain amount of tension, with the longer side fighting for attention more than the shorter one. Often, when we want to emphasise the foreground, we will turn the camera to the vertical format, so the tension in the image is changed. With a square, everything is equal so the tension is removed. Combine this with a complementary subject and the resulting image is one of harmony and balance that may not be obvious to the viewer, but the feeling the image produces will be.

Using medium format means you're limited to using fixed lenses, as zooms were very rare. Coupled with the waist-level viewfinder you start to appreciate the restrictions and dynamics this format has on the photographer. It slows you down and makes you more methodical in your approach – and both are good practices in shooting landscapes successfully. There's no autofocus, no motordrive and, often, no internal metering. It's a process that tries to connect you more with

SCANNING

WHILE you can get a company to process your films and scan them to a digital file, if you want to have full control from start to finish you can pick up a desktop flatbed scanner, such as the excellent Epson Perfection V750 Pro, and scan the films yourself. This part of the process allows you to tailor the final image. You can 'rescue' any exposure miscalculations and use the software that comes with the scanner to capture all the detail in the negative. The files you produce can be up to 60MB in size, so there's lots of potential for producing A3-sized prints. Film scanners, such as the excellent Minolta Dimage Scan Dual II, can be purchased second-hand, but make sure that any model you choose is supported by your computer's operating system.

The methodical approach required for shooting medium format will improve your landscape photography no end

the landscape. Your approach is different and you'll find your results match this.

However, there are many downsides to this format. Not only will you need to budget for the camera, but you'll also need to factor in the cost of any additional lenses. Such lenses still attract decent prices, so they could cost you a few hundred pounds each. Again, there's no facility to preview the image until the film has been processed, and both the film and the processing cost more than shooting 35mm film.

In addition, your waist-level view is reversed, so everything is back to front, and this takes time to get used to. Also, because the camera has no internal metering, you'll need to buy a handheld exposure meter and learn how to take incident readings (the light falling on the landscape, not reflected from it as with a DSLR). Using an almost mechanical camera takes time to get used to. With no autofocus, program modes, live view or any electronics associated with your all singing and dancing DSLR, everything will feel quite alien to begin with and you may miss a few shots as you get used to the system.

Medium-format cameras are not the easiest to use and need a different approach, but the results will blow you away.



Panoramic cameras

Above and right:
The Hasselblad XPan is the compact way to shoot panoramic images

Below: Get back to basics with a simple pinhole camera. Film in a box with a hole is all you need for great landscapes



Pinhole cameras

PANORAMIC CAMERAS

As well as the 6x6cm size of the Hasselblad, there are other formats to consider in this sector. The 6x7cm format was regarded as the 'ideal', as it matched a magazine front-cover format, but as well as 6x9cm you can go even wider and capture a 3:1 image instead of the 3:2 of your digital SLR. There are two main panoramic models – one shooting 35mm film and the other medium format. The Hasselblad XPan compact panoramic-format camera was the panoramic camera you could pop into your pocket. These can be bought for around £1,200 on eBay and they make shooting panoramic images much simpler than stitching digitally.

The Fuji 617 was very much the king of the panoramic format. A huge beast of a camera, the transparencies produced by this camera are also huge and you can easily make billboard-sized images from the negs. This was the panoramic camera I once owned and it was a joy to use. There simply was no better way to shoot panoramics and avoid all the pitfalls associated with stitching images. It still sells for several thousand pounds second-hand, but if you want the best, this is it.

PINHOLE CAMERAS

If you want to simplify things, why not get the experience of shooting landscapes just as the originators of photography did – with a pinhole camera. This is shooting film in its basic form. There is no lens, no metering, no viewfinder and no electronics, just a box with a hole. It's a trial-and-error approach to photography, so be prepared to produce images only fit for the bin in many cases.



However, when you do get it right, it's a joy and you get a real sense of achievement. You can capture simple compositions with the ultimate simple camera on traditional film.

CAMERA PHONES

Camera phones mean we have a camera with us at all times, and with the right approach they can make great little landscape cameras. You need to remember the in-built camera's

Below: You can capture great images with a camera phone, using apps to enhance the results



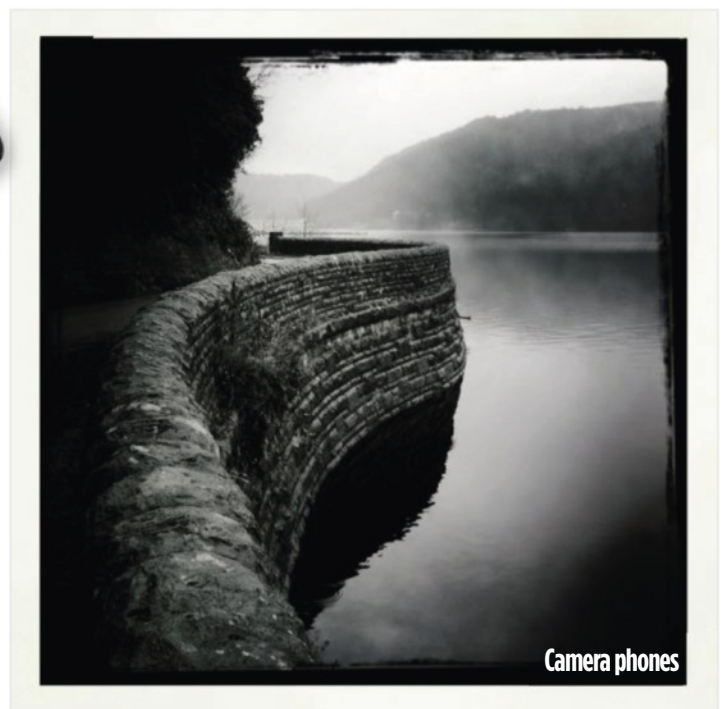
limitations, but with care and the right subject these models can still produce brilliant results. Of course, with this technology we can now process on the go, and with a choice of apps we can achieve all sorts of effects and make adjustments to the image to compensate for its basic, relatively low megapixel sensor. It won't replace your DSLR, but at the same time you can achieve results that your DSLR won't. With limited exposure control and

fixed-lens basic focusing, you are left to concentrate on your composition, finding simple subjects in the landscape that can be captured effectively with creative flair.

If you haven't tried it before, leave the DSLR in the bag and see what you can capture using a camera phone instead. It will make you consider the scene more and find the ideal subject for the type of camera you are using. This may well be a subject you would have missed if shooting with your DSLR. **AP**



Camera phones



Camera phones



THE SCHOOL OF PHOTOGRAPHIC IMAGING
– in association with Nikon –
is one of the largest and most vibrant photographic education communities in the world.

SPI SCHOOL OF PHOTOGRAPHIC IMAGING



At the heart of the image

Star student



Ken Potter

Enrolled on SPI Diploma in Digital Photography

Occupation Retired

Equipment Nikon D7000 with Nikkor 18-200mm f/3.5-5.6, 35mm f/1.8G and 85mm f/1.8D lenses

Q When did you become interested in photography?

A I have always been a happy holiday snapper, but at the beginning of 2013, when I returned to photography after a long lapse, I moved to digital imaging. I bought a DSLR and turned an occasional pastime into something more serious. I think I've always been aware of the importance of composition. At school, I was quite good at drawing and painting, and an appreciation of all things visual has stayed with me ever since.

Q What do you enjoy most about photography?

A While I love capturing people and places, I also relish experimentation. With a timed shot ready on a tripod, I took a shot of myself taking a shot with a second camera. I loaded that shot onto a computer and positioned the computer so that it looked as if the picture of me with the camera was taking a shot of my desktop. I then took a shot of the desktop from the same angle and loaded this onto a second computer. Finally, I took a third

shot of the entire scene (see above). I'm not sure how much I achieved with this, but it was great fun.

Q What are you hoping to achieve with your photography?

A Writing is close to my heart and, originally, becoming serious about my photography meant that I would be able to attach quality photographs with any article submission. Now, though, my photography is becoming a pursuit in its own right and eventually I hope to reach the stage where I can create art.

Q Where is the most enjoyable location to take photographs?

A In the 1990s, I cycled the Algerian Sahara with a grubby old bike and a grubby old camera. In some ways it was a pain, as sand infiltrates everything, but the desert landscape was something else. Those huge rolling dunes are etched into my memory. Photography is often a solitary pursuit and being there, alone, in the middle of that

vast expanse, made me realise why biblical characters sought spiritual enlightenment in the desert.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A As well as learning about taking digital photographs, I also wanted to post-process the images to a professional standard. After trawling the internet, I settled for the SPI Diploma in Digital Photography and haven't looked back since. It's so beneficial to be able to share your images with someone who can give you knowledgeable, unbiased, critical feedback. Also, having to submit regular modules helps to keep your nose to the grindstone.

WE SAY Ken's images are always well presented. There has been a steady improvement in his photography, and his enthusiasm and energy are very apparent – as is his willingness to learn. Ken's self-assessments are always detailed and constructive. Keep it up, Ken!



Fujifilm X-E2

With 60 improvements and refinements over the X-E1, is the **Fujifilm X-E2** everything an enthusiast looks for from a retro-style system camera?

Michael Topham
Deputy technical editor



WHEN Fujifilm launched its first X-series model in the form of the X100, it was immediately sought-after by photographers who fell in love with its classic styling and elegant appearance.

Before long, Fuji realised it had hit the design sweet spot with regards to what photographers were looking for and quickly set about creating an interchangeable-lens version with a similar APS-C-sized sensor to meet increasing demand.

The X-E1 was a particularly successful model in this series, and Fuji has sensibly decided against a radical overhaul with the design of its successor, the X-E2. Instead, the X-E2 is marked out by 60 smaller improvements and refinements, including a newly designed X-Trans CMOS II sensor, built-in Wi-Fi and an improved EVF with a 50fps refresh rate.

FEATURES

Whereas the X-E1 inherited the X-Trans CMOS sensor from the X-Pro1, the X-E2

employs the newer 16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor from the X100S. With a structure more akin to film, the X-Trans CMOS sensor greatly reduces moiré and false colour, thereby eliminating the need for an anti-aliasing filter. It also incorporates more than 100,000 built-in phase-detection pixels. This provides the X-E2 with an intelligent hybrid AF system, utilising both phase and contrast-detection AF, which the company claims to be as quick as 0.08sec. This speed is also thanks to a newly developed autofocus algorithm.

The X-E2 features a new EXR Processor II that Fujifilm claims doubles the processing speed of the X-E1. Despite this, the X-E2 has a fairly moderate native ISO range of 200–6400, expandable to the equivalent of ISO 100–25,600. Interestingly, shooting with expanded ISO settings is only possible in JPEG format, limiting the sensitivity to ISO 6400 if you prefer to record in raw.

The X-E2's X mount supports eight optics, with focal lengths ranging from 21mm to 300mm in 35mm terms. As kit lenses go, the 18–55mm f/2.8–4 lens bundled with the X-E2 is excellent, matching the high-quality build of the body with a fast f/2.8 aperture between 18mm and 20mm (but closing to f/4 at 40mm) and a built-in OIS optical image

stabilisation system, equivalent to 4 stops.

The X-E2 now boasts Wi-Fi functionality, and while it's good to see Fuji keeping up, the Fujifilm Camera app is a long way behind others in terms of its functionality. It's not the most intuitive app to use and I'd like to see it offer wireless image capture like many other manufacturers' apps.

Elsewhere, exposure-compensation adjustment has been increased from $\pm 2\text{EV}$ to $\pm 3\text{EV}$ and manual focus has been made more user-friendly thanks to the inclusion of Digital Split Technology, which can be used in partnership with focus peaking.

9/10

AT A GLANCE

- 16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor
- ISO 200–6400 (extendable to ISO 100–25,600)
- 3in, 1.04-million-dot LCD
- 49-point AF system
- 7fps high-speed mode
- Street price around £769 body only or £1,149 with 18–55mm kit lens

BUILD AND HANDLING

With the exception of the larger screen at the rear, which results in slightly smaller buttons alongside, nothing new stands out on the X-E2 until you cast a closer eye over the body. The Q menu button has been relocated to above the screen, freeing space beneath the exposure-compensation dial for independent autofocus lock (AF-L) and exposure lock (AE-L) buttons. The responsiveness of the EVF's eye sensor is identical to the X-E1, as is the drive button beneath, which gives instant access to ISO bracketing, continuous shooting, HD video, motion panorama and new advanced filters. For other common settings, such as aspect ratio and noise reduction, the Q menu is used in conjunction with the rear scroll dial.

The magnesium die-cast top and front cover contribute to a robust feel. Although the rubber grip at the front looks like an afterthought, with its raised profile it considerably improves handling. Despite being a touch nose-heavy with the kit lens attached, the body feels comfortable in the hand over long periods, although it requires support with



your left hand for added stability.

On the top-plate, the on/off button wraps itself around the shutter button, where there's a thread for attaching a traditional screw cable release. The shutter-speed dial, like the exposure-compensation dial, is beautifully machined from metal, and there's a greater separation between the 'A' setting for auto control and the maximum permitted shutter speed of 1/4000sec, helping to make it feel like you've entered a new setting. Another prerequisite is the option to assign a custom function to either of the two function buttons, or the AF/AE buttons.

9/10

METERING

The X-E2 inherits the 256-zone metering system from the X-E1, which is itself adopted from the X-Pro1. It's a metering system that can be relied upon to produce accurate exposures, and unless you're shooting in exceptionally bright conditions, such as towards the sun, exposure compensation will rarely be needed.

8/10

DYNAMIC RANGE

An alternative to using exposure compensation is to use the X-E2's expanded dynamic range settings, referred to as DR100, DR200 and DR400. The idea of these is to preserve greater detail in the brightest highlights of JPEG or raw images and the results are impressive, with considerably more highlight detail retained in the DR400 mode. There's also the option to set the dynamic range mode to auto if you'd prefer the camera to automatically judge which mode it thinks is best for any situation. With the film simulation set to standard, a wide range of tones can be captured. In particularly high-contrast scenes you can dial in -2EV to ensure that maximum detail is recorded in the highlights before successfully returning detail to

Facts & figures

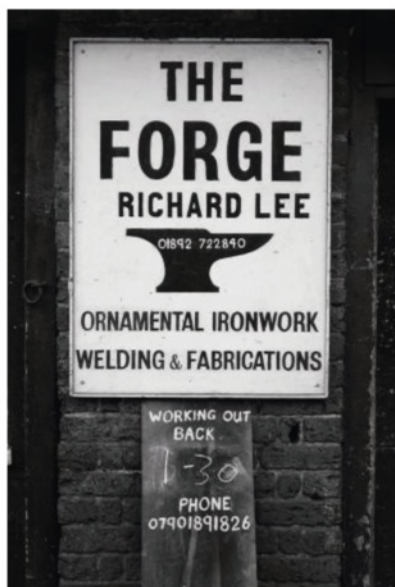
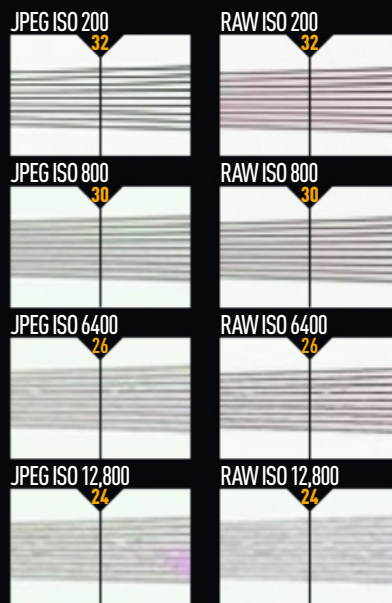
RRP	£799.99 (body only)
Sensor	16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor
Output size	4896x3264 pixels
Focal length mag	1.5x
Lens mount	Fujifilm X mount
File format	Raw (RAF) JPEG, raw + JPEG
Compression	Large, medium and small
Colour space	sRGB, Adobe RGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec, plus bulb
Max flash sync	1/180sec
ISO	ISO 200-6400, extendable to ISO 100-25,600
Exposure modes	PASM
Metering system	256-zone TTL metering system
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, fine shade, fluorescent light (daylight), fluorescent light (warm white), fluorescent light (cool white), incandescent light, underwater, custom, colour temperature selection
White balance bracket	No
Drive mode	Single, continuous (3 or 7fps), self-timer
LCD	3in, 1.04-million-dot LCD
Viewfinder type	Electronic 2.36-million-dot OLED colour viewfinder
Focusing modes	Single and continuous AF, MF
AF points	49
DoF preview	Yes
Built-in flash	Yes
Video	Full HD (1920x1080) 60p/30p
External mic	Built-in 2.5mm input
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion NP-W126 battery
Connectivity	HDMI mini, USB 2.0, 2.5mm microphone connector, Wi-Fi
Dimensions	129 x 74.9 x 37.2mm
Weight	350g (with battery and memory card)

Fujifilm, 10A St Martins Business Centre, St Martins Way, Bedford MK42 0LF. Tel: 01234 572 000. Website: www.fujifilm.eu/uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Fujinon XF 18-55mm f/2.8-4 R LM OIS lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



Left: A selection of monochrome film-simulation modes can be quickly accessed via the X-E2's main menu

the darkest shadows without it having a detrimental effect on image quality. Added to this, the noise reduction that's applied to shadow areas when shooting JPEGs is highly impressive.

8/10

AUTOFOCUS

While the 49-point AF arrangement sounds impressive, it's no different to the X-E1 in that the coverage doesn't meet the edge of the frame. That said, it's useful having the option to alter the size of the AF point using the control dial at the rear.

In single AF mode, the X-E2 locks onto targets more accurately than the X-E1, although its speed doesn't match that of the Light Speed system in the Panasonic

Lumix DMC-GX7 and DMC-GM1. Another positive to take from the X-E2 is a more sprightly continuous AF performance, with no restriction to using it only in multi AF mode: it is now possible to use it in area AF mode too.

Without a touchscreen to tap in order to move the AF point over the target, you must hit the AF button that has been repositioned from beside the screen to the D-pad, which isn't ideal for on-the-spot captures or moving subjects.

7/10

NOISE, RESOLUTION AND SENSITIVITY

With the same 16.3-million-pixel resolution as the X-E1, the X-E2's sensor resolves



an identical level of detail. Our resolution chart reveals that 30 lines per millimetre are visible at ISO 200. This was sustained up to ISO 800, beyond which the detail dropped off slightly, but I was still impressed by the camera's ability to resolve 24lpmm at ISO 6400. It should also be noted that the superb 18-55mm kit lens played its part in such an impressive readout.

Comparing raw images alongside JPEGs reveals comparable levels of detail at low sensitivity settings. As the ISO is increased, raw files come out on top with JPEGs unable to resolve to the same level. Unlike some cameras that can oversharpen JPEGs, the X-E2's in-camera processing is subtle and effective in reducing noise at the highest sensitivities.

The X-E2 delivers exceptional noise performance, with no sign of colour or luminance noise between ISO 100 and 800. At ISO 1600, a faint trace of noise creeps in, although it has such a fine structure that it's barely noticeable

when viewed at 100%. Noise is more noticeable at ISO 3200 and 6400, but images are by no means unusable. Detail is well preserved right up to ISO 12,800, but this is the limit to which you'll want to push it, unless you're willing to accept more noise and a more waxy appearance at ISO 25,600.

28/30

WHITE BALANCE AND COLOUR

There's a choice of ten white-balance settings. While many users will leave the white balance set to auto, you can expect the X-E2 to deliver consistent tones that are natural to the scene and well saturated. I experienced no issues with colour indoors or out, with the final result not appearing too warm or too cool.

For those who would like to enhance image colours, there are nine film-simulation modes to experiment with, including Provia, Velvia and Astia. You may also want to

The 18-55mm kit lens feels good in the hand and delivers impressive levels of sharpness to match its robust build quality

try out the mono settings, including the monochrome+R filter that effectively enhances contrast and darkens skies considerably.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

While some people would no doubt prefer a hybrid viewfinder like the ones found on the X-Pro1 and X100S, it's hard to nitpick the X-E2's OLED EVF. It provides bright colours, impressive resolution and is anything but tunnel-like. What's most impressive, though, is the faster 50fps refresh rate that offers a much smoother viewing performance when moving the camera.

Just as the viewfinder performs better, so does the screen. The trade-off for smaller buttons is a larger 3in display – a wise move – and the 1.04-million-dot resolution makes it comparable with many rivals' screens. The display provides a crisp and sharp image, and the way it's designed to sit so flush to the body at the rear is welcome.

The X-E2 can shoot full HD 1080p (1920x1080-pixel) video at frame rates of 60fps or 30fps with a high bit rate of 36Mbps. The X-E2's continuous AF provides near-silent autofocus performance from the kit lens, resulting in clean audio footage.

8/10

Verdict

THE FUJIFILM X-E2 is very well equipped for the enthusiast photographer at whom it is targeted and, in many ways, it's the camera we wish the X-E1 had been. Fujifilm has addressed the concerns many had with the earlier model, like the ageing 2.8in. 460,000-dot screen and the autofocus accuracy in low light. Although the newly developed AF algorithm has improved things, it hasn't dramatically changed the lock-on speed, which remains slower than its Olympus and Panasonic CSC rivals.

Once familiar with the ins and outs of the X-E2's operation, the solid build quality, superb handling and excellent button placement add up to offer one of the best user experiences there is. Most importantly, there's no compromise in image quality, with the standard of results and detail rendered making it an excellent substitute for a more unwieldy APS-C-format DSLR. The X-E2 is, to put it simply, a stunning camera that's up there as one of the most attractive on the market and is an absolute pleasure to use.



In low-light scenes it is possible to shoot up to ISO 6400 without noise becoming a serious issue

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Enthusiast CSC										
Rated Very good										
85%										
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

AskAP

Let the AP team answer your photographic queries



Lenses for the Nikon F75 and D3100 are not totally compatible

SWAPPING LENSES

Q I have been learning photography with a Nikon D3100 and was recently given my uncle's old Nikon F75. Will I be able to use the lenses from my D3100 on it (18-55mm and 55-200mm lenses) and will the F75's 28-80mm lens work with my digital camera? **Leon Taylor**

A Assuming your F75's 28-80mm zoom is the popular f/3.3-5.6 G-series kit lens, it will work on your D3100 with the exception of autofocus. Neither the lens nor your camera has a built-in AF motor, so you will have to focus the lens manually. As the distance the (tiny) focus ring travels from minimum to maximum focus is very small on this lens, fine-tuning the focus will prove difficult. There's no harm in giving it a go, but you may find that the handling

leaves a lot to be desired – this lens (and others of its type) weren't designed with manual focus in mind.

As for using your D3100's lenses on your F75, your digital DX lenses aren't designed to cover the full 35mm frame, so I'd give it a miss. I'd be inclined not to 'mix and match' your formats in this instance – stick with using your DX lenses on your D3100 and the 28-80mm full-frame zoom on your F75.

Chris Gatcum

VIRTUES OF VIRTUALISATION

A It was with interest that I read Dr Patrick Shanahan's question regarding software that is no longer supported in Windows 8 (*Ask AP*, AP 14 December). While dual booting a computer with two or more operating systems is a valid solution, there are far more elegant and productive answers that can be used to resolve this problem.

Most recent computers are powerful enough to support 'virtualisation', where the base operating system (the 'host') allocates resources to run a second operating system (the 'guest') at the same time. Mac OS users have been using this ability for many years using a piece of software called Parallels Desktop. However, the same can be

achieved in a Windows environment using VMware Player.

In its 'unity' mode, VMware Player would allow the user to run, in this instance, both XP as the guest and Windows 8 as the host, at the same time. However, what is even more useful is the ability to 'drag and drop' between the applications running in both operating systems. In the examples quoted in the article, this would mean Dr Shanahan could run DxO Optics Pro 9 at the same time as his scanner software.

VMware Player is free for personal use and more details can be found on the VMware website at www.vmware.com/uk/products/player. Virtualisation is widely used in the IT industry to run multiple instances of distinct operating systems for testing

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

The number of features and controls on a modern DSLR can be confusing for newcomers

purposes or just to cut down the number of physical machines required.

Jonathan Hill

A Running a 'virtual' machine is a great option if you have a computer that is capable of running the necessary software and dual operating systems. I must confess that my own experience with virtual systems was not a happy one, though. From what I recall, trying to run Windows XP on a G3 Mac involved a lot of sitting around waiting for something to happen, and more often than not this was followed by one of the operating systems crashing. I must stress that this was almost a decade ago and modern computers are far more powerful and robust. As Jonathan says, it is a system widely used in the IT industry.

Chris Gatcum

CONFUSED BY FIRST DSLR

Q I bought a Canon EOS 100D just before Christmas, which is my first DSLR. Before that I had point-and-shoot compacts, but I wanted to take better pictures and have more control. I really like the EOS 100D, but I'm thinking it might be too much now because I've been reading the instruction manual and most of it has left me totally confused. Is white balance correction something I should worry about, for instance, and if it is, when or where would I use it?

Norman Black

A There's so much in a modern DSLR in terms of features and controls that I'm hardly surprised you're confusing yourself, especially if you're reading the instruction manual for 'fun'. Think of it like reading a Haynes manual for a car and trying to understand how to rebuild a gearbox before you've even taken your first driving lesson. You may well get your head around putting a bottom end back together, but that's really not going to be much help when it comes to sticking your car in gear and pulling away from the kerb for the first time.

Instead of worrying about understanding each and every button, dial and menu



AP GLOSSARY

Kelvin

In his question regarding his EOS 100D (below left), Norman Black asked about white balance correction. As soon as white balance is mentioned, Kelvin is not far behind. Kelvin (K) is a standard unit of measurement of temperature, which you might also see referred to (incorrectly) as 'degrees Kelvin' or '°K'.

In the case of digital photography, it refers specifically to the colour temperature of light, with 5,500K broadly considered to be the temperature of noon daylight (and electronic flash). Light sources with

a lower colour temperature, such as tungsten and candle light, are warmer (more red), and higher temperatures, such as daylight on an overcast day and open shade, are cooler (more blue).

Knowing the colour temperature of a light source is useful, as it is effectively how the white balance setting in your camera works: setting your camera to its 'daylight' preset simply tells it the colour temperature of the light is 5,500K (or whatever temperature the manufacturer decides to set for daylight).

Some cameras (and raw-processing software) also allow very precise temperatures to be set using the Kelvin scale. This can be used to correct the light, or to creatively warm up or cool down an image, in a similar fashion to using traditional warm-up and cooling filters over the lens.

option on your new camera, concentrate instead on coming to terms with the essentials of focus, exposure and colour. To start with, perhaps explore exposure and let the camera deal with the other two. Set the camera to use all its AF points and set the white balance (colour) to auto as well. Then, with your instruction manual as a guide, get out and take some pictures to see what the various aperture settings do (using aperture priority) or the effect that the shutter speed has (using shutter priority). Once you're more familiar with that, move onto focus and selecting individual AF points, or picking the white balance. Then, when you're comfortable with those areas, move on to something else – it may be that you find there's something specifically 'wrong' with your pictures a lot of the time, and that directs you to understanding a specific feature or tool on your camera.

What I'm trying to say here is to start small and build from there. From a purely technical standpoint, exposure is the most important skill to learn, followed by focusing and then, possibly, colour. Most features beyond that are either quite specialised (to the point that you may never use them) or non-essential 'fluff' (certain scene modes, for example). Although some camera manuals extend to 200-plus pages, you don't need to memorise them all. White balance correction (or WB shift/bracketing) is certainly not something you need to be worrying about right now.

Chris Gatcum

SCREW-ON OR SLOT-IN FILTER?



I want to buy a new polarising filter, but can't make up my mind whether to get a screw-on type or a slot-in Cokin filter. I already have a Cokin P system of graduated and ND filters, plus holders and a full set of adapter rings for 49–82mm lens threads.

I would guess the polariser would mainly be used on my 17–70mm lens (which has a 72mm thread), but maybe also on a 55–300mm with a thread of 58mm and a macro lens of 55mm thread. I also have a 10–20mm wideangle with a 77mm thread, but would probably not use the polariser on this lens. Common sense tells me to get the Cokin filter, but as the polariser will be on my 17–70mm for most of the time, is a screw-on filter a better choice?

Dangie

A The answer depends largely on whether you intend to use the polarising filter with your existing graduated filters or not. If you only intend to use it on its own, then a 72mm screw-on filter is definitely the neatest solution. It would probably allow you to keep a lens hood attached (if you use one); you could easily pop a lens cap on for protection if you choose to walk around with the filter attached; and if you carry your camera in a pouch, rather than a bag, you wouldn't have to remove the filter to fit it in (a filter holder may simply not fit in your pouch). If you wanted to use the filter on your 55–300mm and macro lenses, you would just need step-up rings from 55mm and 58mm to 72mm.

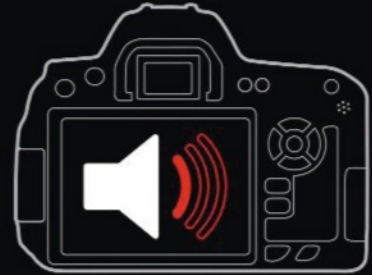
However, if you intend to use your polariser with your graduated filters, I would go for a slot-in polarising filter. This is simply because it will allow you to rotate the filter while the filter holder remains in the same position. This means you can get your graduated filter in the optimum position and then adjust the effect of your polariser independently. Using a screw-on polariser and a system grad filter will still work, but you have to adjust the polariser first, and then hold it in place so it doesn't rotate while you adjust the filter holder/grad. As the front 'adjuster' of a polarising filter can be quite narrow, I don't feel it's as straightforward as using two slot-in filters together.

Chris Gatcum

Panasonic

DSLRs*

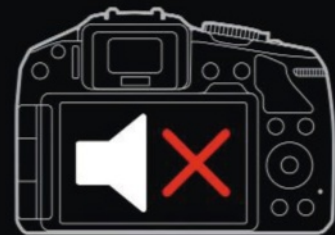
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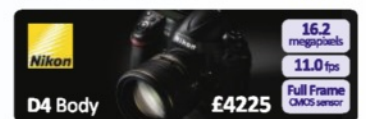
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Totidy - Nottinghamshire



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CUSTOMER REVIEW: 5D Mark III +



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20.2 megapixels
7.0 fps
1080p movie mode



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CUSTOMER REVIEW: EOS 70D DSLR Body



"...I upgraded to the 70D from a 650D and I have no regrets at all."

JasonC - Derbyshire

Canon
700D

18.0 megapixels
5.0 fps
1080p movie mode



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Canon
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12.0 fps
Full Frame CMOS sensor



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Dave - Cornwall

Canon
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8.0 fps
1080p movie mode



7D Body £1029

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Canon
EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor



6D From £1349

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Canon Cashback ends 26.01.14

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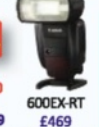
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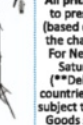
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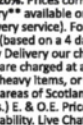
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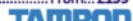
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EPSON

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Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX8400, CX8600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX840
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/82/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/110W/120W, PX730W/D800F/W810F/W830F/W830F/W
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX580/585/685
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Fleming Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Husky Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	S22, SX125/130, SX420W/425W/445W, BX301F
T0870 Gloss	£7.99 11.4ml	Check Website.	Fox Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	SX420W/425W/445W/525W/D620F/W, BX305F/320F/W525W/D535W/D625F/W/D630F/W, BX635F/W/D635F/W/D635F/W/D635F/W/D, B42W/D
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kingfisher Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo R2000 Penguin Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fountain Pen Inks
T1282/3/4, each	£7.99 5.5ml	£3.99 10ml	Expression Home XP300, XP102, XP202, XP205
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	XP302, XP305, XP402, XP405
T1291 Black	£10.99 11.2ml	£5.49 16ml	Daisy Inks
T1292/3/4, each	£10.99 7.7ml	£4.49 13ml	Expression Home XP300, XP102, XP202, XP205
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	£14.99 17ml each or £107.99 set of 8	XP302, XP305, XP402, XP405
T1591-9, each	£14.99 17ml each or £107.99 set of 8	£13.99 13ml each or £74.99 set of 8	High Capacity Daisy Inks
T5591-6, each	£41.99 60ml each or £239.99 set of 6	£41.99 60ml each or £239.99 set of 6	Expression Photo XP750, XP850
T5801-9, each	£24.99 set of 4	£14.99 set of 4	Elephant Inks
No.16 Set of 4	£27.99 5.4ml	£4.99 18ml	Expression Photo XP750, XP850
No.16 Black	£25.99 3.1ml	£3.99 13ml	High Capacity Elephant Inks
No.16 C/M/Y, each	£44.99 set of 4	£14.99 set of 4	Expression Premium XP600, XP605, XP700, XP800
No.16XL Set of 4	£114.99 12.9ml	£4.99 18ml	Polar Bear Inks
No.16XL Black	£11.99 6.5ml	£3.99 13ml	Expression Premium XP600, XP605, XP700, XP800
No.16XL C/M/Y, each	£22.99 set of 4	£14.99 set of 4	High Capacity Polar Bear Inks
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No.18 Black	£25.99 3.3ml	£3.99 13ml	
No.18 C/M/Y, each	£46.99 set of 4	£14.99 set of 4	
No.18XL Set of 4	£14.99 11.5ml	£4.99 18ml	
No.18XL Black	£11.99 6.6ml	£3.99 13ml	
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No.24 Set of 6	£7.99 5.1ml		
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No.24XL C/M/Y, each	£11.99 8.7ml		
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77mm	£11.99
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58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

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58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
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82mm	£56.99

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72mm	£90.99
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KODAK P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

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- 2) A filter holder clips onto the ring
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ROGER HICKS

With film sitting happily alongside digital in many kit bags, are we living in a golden age of photography?

IN THE past few decades, the 'standard of living' for most people in the affluent West has greatly increased. We have more stuff: more televisions; more designer trainers; more personal computers; more mobile phones; and, yes, more cameras.

The precise figures don't matter, and are probably not measurable. Are we talking about 30 years, or 40 or 50? Has the standard of living doubled, or tripled? Does it matter? You'd need to be even more 'Bah! Humbug!' than I am if you want to deny the material improvement.

Sticking with things that are unmeasurable, but still the subject of general agreement, people are, however, no happier now than they were 20, or 30, or 40 years ago. To be sure, you can't measure happiness. Indeed, any attempt to do so suggests a certain incomprehension of the nature of happiness. Also, we tend to judge it on our own terms. Am I happier now than I was 40 years ago? Well, yes, I think so. I have been married for over three decades to the woman I love; I no longer have to drag myself into work every day (and, as a freelance, I haven't for more than 30 years); I own my house free and clear. But am I happier than a

man of the same age and in the same situation in, say, 1975? It's impossible to tell. The main way to gather evidence is by the simple expedient of asking people to rate their own happiness, typically on a scale from 1 to 4: 'not at all happy' (1) to 'very happy' (4). On all the evidence, Gross National Happiness has not kept pace with Gross National Product.

Could we, therefore, go back to the 1970s and still be just as happy? Almost certainly not. The best analogy involves a steamroller. If you crush a man under a steamroller, you cannot bring him back to life by running him over again in the opposite direction.

Now let's apply this to photography. The obvious candidate, of course, is digital imaging. Forty years ago, it didn't really exist. Of course, you can point to historical precursors. Bain's original patent for the 'facsimile telegraph' dates back to 1843, and the use of newspaper 'wire machines' dates back to the 1930s. Combine these with television images and wire recorders, which date from the 1920s and

1930s, and you have all the essential ingredients for digital imaging – except, alas, quality and convenience.

Would you want to go back to film? With no choice? It's true that many have never left film, and many more (including me) shoot film alongside digital. On the other hand, when I think of working in advertising in the 1970s, I remember film testing, lab testing, Polaroids, couriers and E-6 processing times. In hindsight, the digital takeover of professional photography was as inevitable as the digital takeover of snapshot photography, although I have to confess that I am still surprised at the speed with which digital cameras captured so much of the 'advanced amateur' market. There, you might have expected that pleasure in the process, together with quality and personal control, were as important as the result.

Even if you are a diehard film user, though, would you want to live without the internet? There is plenty wrong with it, from spam to trolls to pornography, but equally, it's a boon when I think back to the days of putting precious originals in stiffened envelopes, going to the post office, and sending them via a very expensive postal service to the magazines

in which they were to appear. A month's internet subscription today costs me about the same as a single package to the USA in 2000, and that's before allowing for inflation.

Finally, as I have noted in this column before, there's 'slood'. What is slood? I don't know, because it hasn't been invented/discovered yet. It will probably make as big a difference to photography as digital imaging, or maybe more. Or maybe it will have no direct influence on photography, but will be as important as the World Wide Web. In the latter case, its indirect influence will be immense. Think of pictures of cute cats, or, more substantively, of the bokeh tail wagging the photographic dog; think of 'pixel peeping', or enlarging pictures far more on the screen than they will ever be enlarged in real life.

It's true that you never miss what you never have. But what, among the things you have today, would you miss if it were taken away? Being run over by a steamroller, perhaps? **AP**

'I am still surprised at the speed with which digital cameras captured so much of the "advanced amateur" market'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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Picture returns: Telephone 0203 148 4121
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Subscriptions

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Telephone 0844 848 0848 or +44 (0)330 3330 233 from overseas.
 One year (51 issues) UK £145.55; Europe €259;
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Repro (Camden Town Typesetters Ltd **Telephone** 0208 523 6700)

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

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